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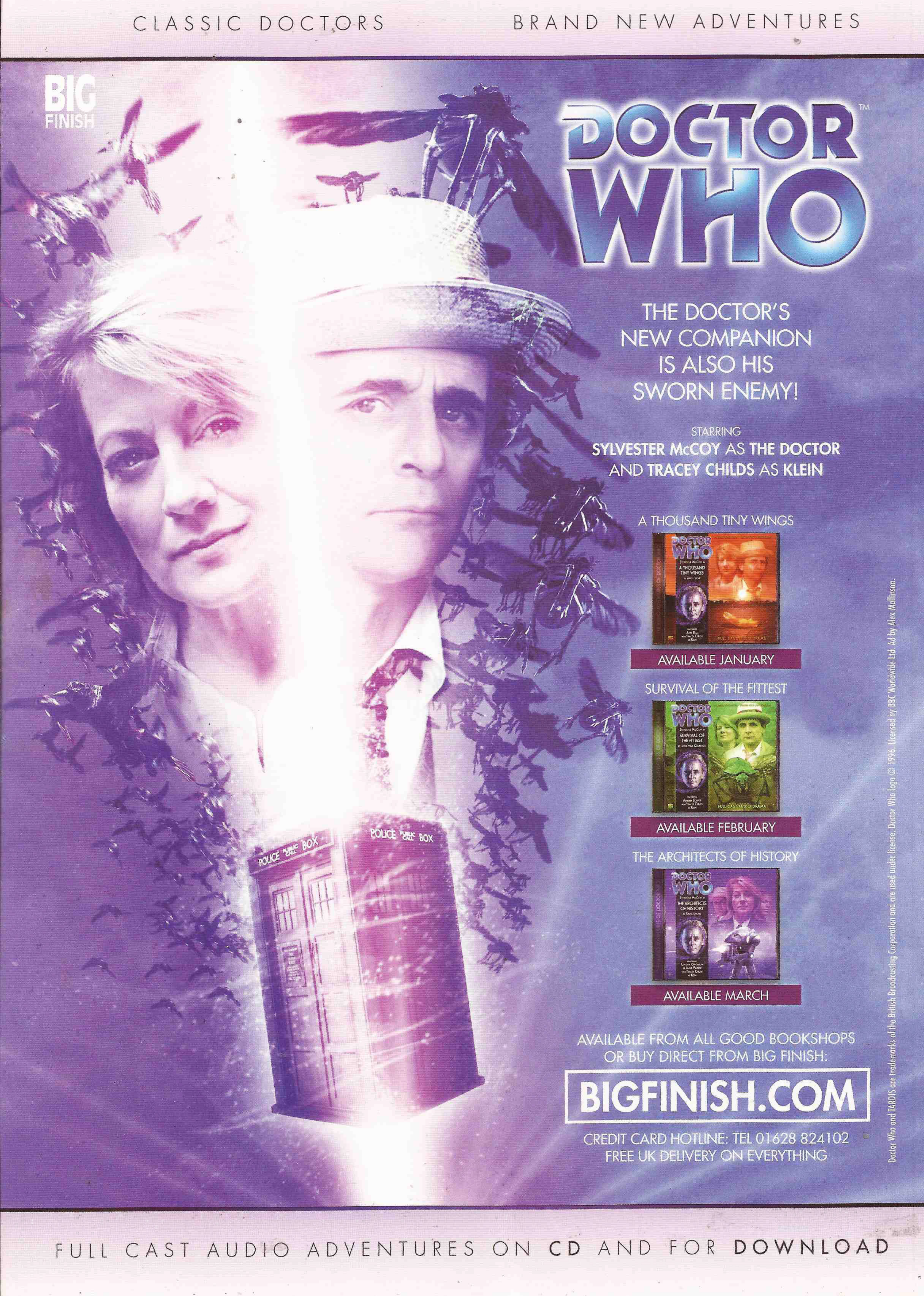
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"You can't say '**Series Five, aging brand**' cos it's **Series *Thirty-One* – it's epic and immortal!**"

GAAAAHHH!
27

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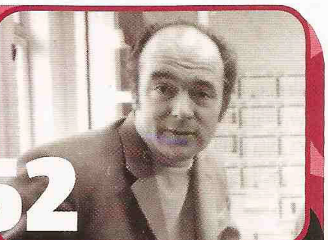

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Letter from the Editor

Happy New Year! And it's Happy and New in more ways than one as we finally arrive in 2010. (Blimey, that sounds futuristic, doesn't it? Where the hell did the Noughties go?! And have they brought *Doctor Who* back yet...?)

Now, I know we've done the whole 'Who'd have believed it?!' thing a few times over the last few years, but this never stops seeming incredible. I joined this marvellous magazine almost seven years ago, in early 2003, when things were rather quiet in the world of *Doctor Who*, despite the show approaching its 40th anniversary. Back then, the idea that I might one day soon be preparing a cover for the *Eleventh* Doctor (we were still on Number Eight in those days, with little prospect of a Number Nine) seemed about as likely as Rage Against the Machine challenging for the Christmas Number One spot. (Did they get anywhere with that, by the way? I'm writing to you from the past, way back on 15 December.)

But anyway, as you may know, it's a bit of a **DWM** tradition to welcome each new Doctor in a particular manner, so although he's had to wait a little longer than most, we can now, at long last, officially say...

MATT SMITH IS THE DOCTOR!

Hurrah. (And just to make you green with envy, **DWM** has now watched Episodes 1, 2 and 3 of the new series! They're absolutely brilliant, of course. Matt Smith and Karen Gillan – who are interviewed on page 16 of this very issue – are *terrific*. You're gonna love them, I promise. Yeah, okay, so I'm not endearing myself to anyone, but you've seen *The End of Time*, and I still haven't, so by my reckoning that makes us even.)

So as we wait those last few months for the full arrival of the Eleventh Doctor and Amy Pond (and, who'd've thought it, the thirty-first series of *Doctor Who!*), good old **DWM** is here to make the wait that little bit more bearable. Steven Moffat writes his first *Production Notes* just over the page, and chats more on page 20, so now, at last, some details can start to be revealed...

Where will we be in another few years – another few *decades* – I wonder...? As we know from Ood Sigma, the story *never* ends...

Tom

Doctor Who Magazine™ Issue 417 Published January 2010 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All Doctor Who material is © BBCtv 2010. *Doctor Who* logo ™ & © BBC 2009. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. We've had *The Sarah Jane Adventures* for younger viewers and Torchwood for adults, but what about something for the Senior Citizens? Imagine it – a spin-off show featuring the exploits of Wilf, Minnie, Winston and Oliver, fighting aliens by day and sitting down to a really good cup of tea and a chocolate hobnob at night. The campaign to get a series of *The Silver Cloak* on TV starts here! Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

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THANKS TO: John Ainsworth, Richard Atkinson, Tom Baker, Matt Bannister, John Barrowman, Christopher Barry, Nicholas Briggs, Nicholas Courtney, Bernard Cribbins, Timothy Dalton, Russell T Davies, Barnaby Edwards, Julie Gardner, Karen Gillan, Ian Grutchfield, Jo Hadfield, Daniel Hall, Derek Handley, Graeme Harper, Clayton Hickman, John Kelly, Moray Laing, Lesley Land, Paul Lang, Jamie Lenman, Katy Manning, Steven Moffat, Jonathan Morris, Mark Morris, Luke Morrison, Jo O'Leary, Nicholas Pegg, Andrew Pixley, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Jim Sangster, John Simm, Tracie Simpson, Elisabeth Sladen, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, David Tennant, Alex Thompson, Russell Tovey, David Turbitt, Jan Vincent-Rudzki, Piers Wenger, Taylor Herring, Premier PR, BBC Worldwide and bbc.co.uk

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PRODUCTION NOTES

Doctor Who's showrunner **Steven Moffat** reveals the writers for Series Fnarg...

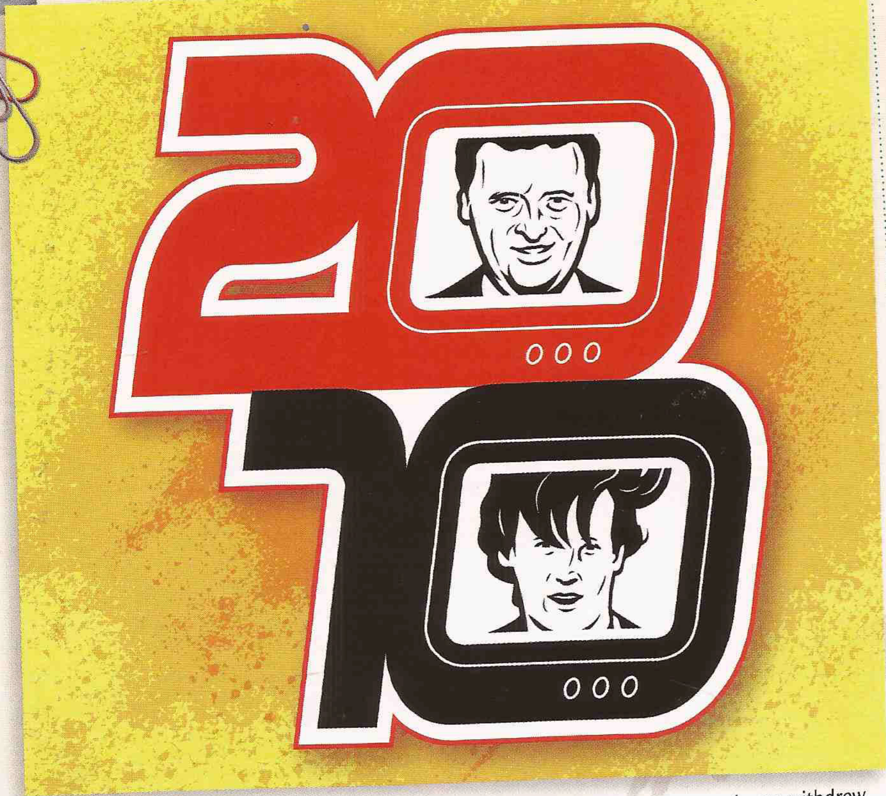


Illustration **BEN MORRIS**

Is it working? Is this what I talk into? Can you hear me at the back?

Right, yes, hello, blimey! This page is mine AT LAST – mine, all mine. Oh, the power! Yeah, I know it's sad – big fella's gone, now you've got me. Lordy, how's this going to work? It's like replacing Aslan with Blackadder. Hold tight, it's gonna be a whole new kind of Narnia.

Now then. For you, it's January, Christmas is gone, David Tennant has burst into flames and broken our hearts, and Matt Smith has ascended to the TARDIS. For me it's Tuesday 15 December, my heating has broken down, and I'm writing this column so fabulously late, I may do the second half live. That'll be me phoning around paragraph 9 (and I'm coming round, it's cold here).

But quite honestly, never mind me. I've got some people for you to meet. Fasten your seatbelts, grab a stranger, and prepare to scream your way round the rollercoaster that is...

... the Writers Of Series Five! Or One! Or 11! Or 31! Or 32, if you count the Specials as a series, and why not! Or 33, if you count the Paul McGann era – or movie – as a series! Look, I'll start again.

... the Writers of Series Fnarg (it's a whole new number – I haven't decided yet, but I think it's even).

In order of appearance...

STEVEN MOFFAT

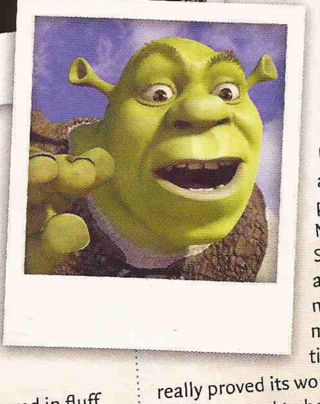
Never heard of him. But his scripts are always late and expensive.

MARK GATISS

When I grow up I want to *be* Mark Gatiss, because he's the most grown up man I've ever met. Sometimes I call him Dad by accident – other times I mean it. We're working on a Sherlock Holmes series together, and one day, after a casting, I told him we had important matters to discuss, so as men of stature do, we withdrew to a pub and ate crisps. And we made a plan, and then he made a script, and then we made a show – and oh my goodness, just you wait. He's written *Doctor Who* before, so you may think you have the measure of him, but trust me, there's a whole new kind of Gatiss on the way. I remember watching the rushes and there was this bit I just kept rewinding and watching and watching and watching. And so will you!

TOBY WHITHOUSE

Ahh, Toby. I first met Toby on a train to Cardiff. I said, "Hello!" He said, "Tickets please!" (Oh, this is brilliant. My column, I can make any old stuff up!) Look at him now, though. I mean I knew he was good, but not so good I hated him – and then he wrote *Being Human*, and it was astonishing, and funny, and lyrical, and true, and in my heart I'll never truly forgive him. The only thing I could do was to get him to write a *Doctor Who* so I could swagger about, pretending to be his boss and people would think I was better than him. It didn't work. Oh, the readthrough for his story – better than most movies. Seriously. (You hold him down, I'll kick him.)



SIMON NYE

First time I met Simon Nye I was covered in fluff from my wife's sweater. Except she wasn't my wife at the time, she was my girlfriend, and this was our second date – hence the fluff transfer – and the producer standing next to Simon wasn't yet my mother-in-law. Interesting conversation – Simon and I maintained reasonable eye contact (for writers) but the producer of *Men Behaving Badly* talked to the fluff. And now here we are – I've only just read Simon's script, and he warned me he wasn't sure about it yet, and he didn't like the ending, and, and, and... But you know what? It was BRILLIANT. Just fast, and funny, and world class. Which is why he's Simon Nye, and we're lucky as hell to have him. (You hold him down etc.)

CHRIS CHIBNALL

You remember those last *Torchwoods* of the second series? I mean, Chris had always been good, but blimey, there was a new sheriff in town and I just sat there hoping against hope he'd never write another *Doctor Who*, because I didn't fancy the competition. But then they put me in charge, and I needed all the geniuses I could find. And let me tell you, when I first read his script, lying on my bed (my first challenge to every script – keep me awake), I was jumping up every five minutes to tell my little boy what was happening now. Honestly, poor Joshua – sat there doing his homework, with his Dad bursting through the door every five minutes, shouting, "Oh my God!!"

RICHARD CURTIS

New in the business, his first break I believe. I like to give a new talent a chance, I hope he appreciates it. Yes, okay, it's only RICHARD CURTIS! And your head's full of *Mr Bean* and *Blackadder* and *Notting Hill* and *Four Weddings and a Funeral* and about a million other things I spend every day wishing I'd written, but never mind all that – he was the first person who ever asked me to write *Doctor Who*! No, really, back in 1999, a *Comic Relief* sketch, what I thought would be only chance to write for the Doctor. Funny how things work out. And what can I tell you about his beautiful, brilliant script? I could tell you it will break your heart, and you'll laugh your socks off, but that would be redundant, wouldn't it? You just have to re-read the first two words at the top of this paragraph.

SHREK

Yeah, it's a surprise to me too, but he's such a fan, and such a fine writer. And some of you might think he looks a bit like Gareth Roberts (a writer who has appeared regularly in these pages, comparing me to Moe the Bartender from *The Simpsons*, but thank God I'm above that sort of thing) but no, I've seen him in script meetings – bright green every time! Now this script, this one really proved its worth. Because it's an old idea of Shrek's and to be honest, I commissioned on a whim, as a back-up, just because I loved it. And you want to know how good it is? We all took one look at this brand new, witty gorgeous thing, and said as one –

Shrek for Fnarg!

Gallifrey **Guardian**

Don't even **blink!** Cos the **Weeping Angels** are **back...**

It has been confirmed that the Weeping Angels will be returning in the new series of *Doctor Who* starring Matt Smith as the Doctor and Karen Gillan as Amy Pond.

The sinister statues first appeared in the 2007 episode *Blink*, written by *Doctor Who*'s new head writer Steven Moffat. According to the Doctor in that story, the Weeping Angels are "nearly as old as the universe, but no-one knows where they really come from." They turn to stone when they are observed by any living thing – which acts as the ultimate defence system, because, as the Doctor noted, "you can't kill a stone." While in their 'quantum locked' form, the Weeping Angels usually cover their eyes, so as not to observe others of their kind.

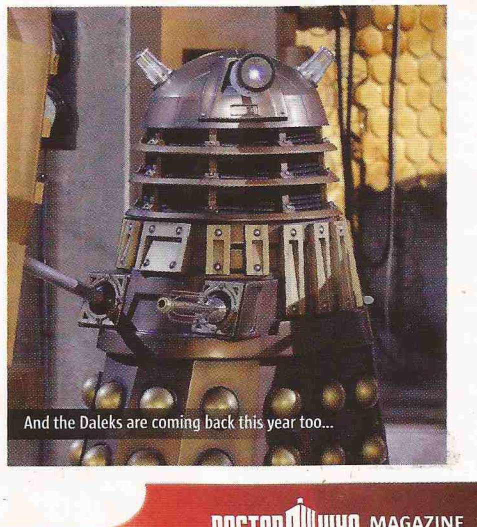
While *Blink* was voted the Number 2 story of all time in last year's *Mighty 200* survey in **DWM**, the Weeping Angels had previously been voted as the most popular monster of the 2007 series. But of course, as we all know, the Angels aren't *so* bad really. After all, as the Doctor told us, "they're the only psychopaths in the universe to kill you *nicely* – they just zap you into the past and let you live to death."

"Ahh, *you think* you know the Weeping Angels..." Steven Moffat tells **DWM**. "Well, think again! That lot in *Blink* were just scavengers, survivors hiding out on Earth. What might an Angel achieve at the height of its powers? And do you *really* think you're safe just because you don't blink...?

"And the Angels aren't the only terrors to return," Steven continues. "The Daleks are back! Yeah, you're thinking 'Same old, same old,' but when I say they're back, I *really* mean they're back. Oh, and there's something else from the Doctor's past, but more of that later. In the meantime, watch your step. No really – be very, *very* careful where you stand. Because thirteen brand new episodes of *Doctor Who* are coming your way, and our promise is this: you that will be safe ABSOLUTELY NOWHERE!"

The new series of *Doctor Who*, which is executive produced by Steven Moffat, Piers Wenger and Beth Willis, is due to launch on BBC One later this spring.

"You *think* **you know the Weeping Angels**... but do you **really think you're safe**, just because **you don't blink...?**"



And the Daleks are coming back this year too...

This **Issue**

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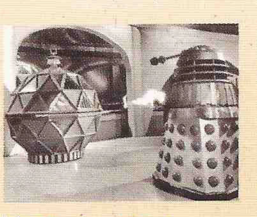
EXT NIGHT

Filming latest!
A full update on the shooting blocks for the 2010 series of *Doctor Who*.

Buy a Nimon!
Original *Doctor Who* monsters, prop and costumes go under the hamme in London in February.



Hartnell Extras
Full details of the contents of *The Space Museum/The Chase* DVD box set are announced.

New Eleventh Doctor novels

Three more titles have been confirmed in the forthcoming series of original novels from BBC Books featuring the Eleventh Doctor and Amy Pond. In addition to to the titles already announced for April – *Apollo 13* by Justin Richards, *Night of the Humans* by David Llewellyn and *The Forgotten Army* by Brian Minchin – July will see the publication of *Adorable Illusion* by Gary Russell, *Nuclear Time* by Oli Smith and *The King's Dragon* by Una McCormack. Each hardback book will have a RRP of £5.99.

Role-playing game

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A brand new role-playing game based on *Doctor Who* is now available from Cubicle 7 Entertainment. *Doctor Who: Adventures in Time* is written by David F Chapman and published in a boxed format, RRP £39.99. The core set includes a Player's Guide, Gamemaster's Guide, Adventure Book, Quick Start Guide, character sheets including pre-generated characters for the series cast, plus tokens and dice. The game has been written to appeal to both the experienced and first time gamer.

New audiobooks

The Eleventh Doctor is set to make his audio début in two brand new stories from BBC Audiobooks later this year. Currently scheduled for April is an adventure called *The Hounds of Artemis*, while June should see the arrival of *The Runaway Train*. In addition to these stories, more titles in the *Classic Novels* series are planned. Terrance Dicks' adaptation of the 1972 story *The Three Doctors* will appear as an audiobook in April. The next month will see *Mission to the Unknown*, an audiobook adapting both the eponymous one-part story from 1965 and the first six episodes of the 1965/6 epic *The Daleks' Master Plan*. The story was novelised in two volumes for Target Books in the 1980s by John Peel. The second volume, *The Mutation of Time*, will be released as an audiobook in June. DWM will bring you more details on these and other titles soon – watch this space!

Shooting on Matt Smith's first series enters its final stages...

FILMING ON MATT SMITH'S first series as the Doctor is continuing in Cardiff, with production now well over half-way through shooting. As with previous seasons, production has been divided into blocks, with a director assigned to each. The full list of writers of the new series are revealed in Steven Moffat's *Production Notes* column on page 4. The following production blocks have now been shot, with episodes now in post-production:

BLOCK 1, which began filming in July last year, comprises Episodes 4 and 5. This two-part adventure is written by Steven Moffat, produced by Tracie Simpson and directed by Adam Smith – his first director's credit on *Doctor Who*. Smith has previously directed four episodes of E4's teen drama *Skins* in 2007, and six episodes of BBC One's *Little Dorrit* in 2008. The guest cast includes Alex Kingston, who previously played the mysterious River Song in the 2008 story *Silence in the Library/Forest of the Dead*.

BLOCK 2 is made up of two separate adventures, Episodes 2 and 3, produced by Peter Bennett and directed by another new addition to the series, Andrew Gunn. Andrew's previous directing credits include episodes of ITV1's long-running police drama *The Bill* (2006), two episodes of BBC One's *Life on Mars* (2007), two episodes of ITV1's *Primeval* (2008) and two episodes of BBC One's *Survivors* (2008). Episode 2 is written by Steven Moffat and Episode 3 is written by Mark Gatiss.

BLOCK 3 comprises just one episode – the all-important first of the series, which will properly introduce audiences to the new Doctor and Amy Pond. As with Episodes 4 and 5, it's written by Steven Moffat, produced by Tracie Simpson and directed by Adam Smith.

First day at work: Karen Gillan and Matt Smith began filming the new series back in July.

BLOCK 4 is a two-part story, Episodes 8 and 9, written by Chris Chibnall, produced by Peter Bennett and directed by Ashley Way. Ashley's previous brushes with directing the worlds of *Doctor Who* include 2005's interactive adventure *Attack of the Graske*, the online 'Tardisodes' of the 2006 season, and six episodes of *Torchwood* – but this is his first time taking charge of a full *Doctor Who* story. His other directing credits include 16 episodes of BBC Wales' *Belonging*, from 2005 to 2007, and three episodes of the 2009 BBC Wales drama *Crash*.

BLOCK 5 is two separate adventures, Episodes 6 and 10, produced by Tracie Simpson and directed by Jonny Campbell. Jonny previously directed episodes of BBC One's *Judge John Deed* (2001), *Spooks* (2004) and *Ashes to Ashes* (2008), as well as Channel 4's *Shameless* (2004) and the big screen movie *Alien Autopsy*.

Location shooting for Block 5 took place in Croatia for a fortnight in December. The series has two further shooting blocks to complete this year, one which is made up of Episodes 7 and 11, and the other the two-part finale that comprises Episodes 12 and 13.

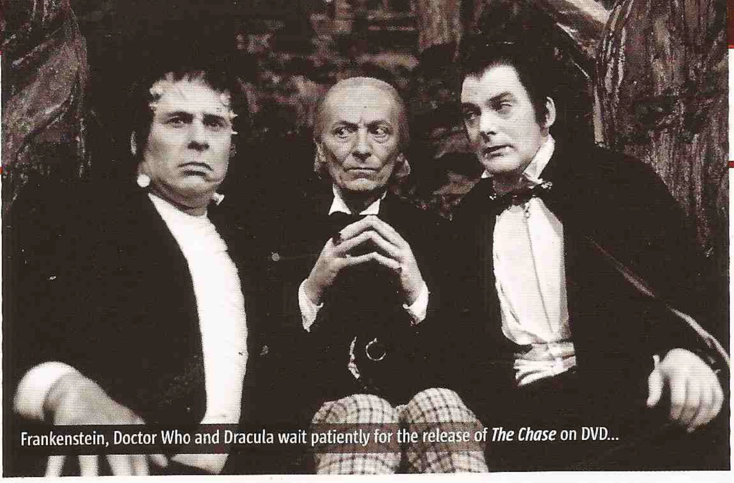
More on the new series next issue.

Doctor Who costumes to be auctioned at Bonhams

A HUGE AUCTION OF ORIGINAL props and costumes used in *Doctor Who* is to take place at Bonhams in London on Wednesday 24 February 2010. The sale will consist of genuine BBC props and costumes, including items from the last five years of *Doctor Who*.

Among the items up for sale include Daleks and Cybermen, as well as other monsters, such as a Mandrel (from 1979's *Nightmare of Eden*), a Nimon (from 1979/80's *The Horns of Nimon*), a Foamasi (from 1980's *The Leisure Hive*), a Sea Devil and a Silurian (from 1984's *Warriors of the Deep*), the small and the large Malus (from 1984's *The Awakening*), Tractators (from 1984's *Frontios*), a Vervoid (from 1986's *The Trial of a Time Lord*), the Kandyman (from 1988's *The Happiness Patrol*), Haemovores (from 1989's *The Curse of Fenric*), and a Cheetah Person (from 1989's *Survival*). Among the costumes to be auctioned include those of companions Adric, Nyssa, Turlough, Peri and Ace. The oldest item for sale is expected to be the model brontosaurus from the 1974 Third Doctor adventure *Invasion of the Dinosaurs*.

The sale, which will see at least £5 from each catalogue go to Children in Need, is scheduled for Wednesday, 24 February 2010 at 2pm at Bonhams, Montpelier Street, London. Viewing will take place on Sunday 21 February 11am-3pm, Monday 22 February 9am-4.30pm, Tuesday 23 February 9am-4.30pm, and the morning of the sale from 9am-12noon. Email *subscriptions@bonhams.com* or call 01666 502 200 for more details.



Frankenstein, Doctor Who and Dracula wait patiently for the release of *The Chase* on DVD...

Extras for **First Doctor DVD** box set **announced**

DETAILS HAVE NOW BEEN announced about the bonus features that will be included on the forthcoming DVD box set of the 1965 First Doctor stories *The Space Museum* and *The Chase*, set for release by 2|entertain on Monday 1 March, price £29.99.

The Space Museum includes a commentary track with actors Maureen O'Brien and William Russell and writer Glyn Jones. *Defending the Museum* is a short piece in which writer Robert Shearman provides a robust defence of this sometimes badly-thought-of story. *My Grandfather, the Doctor* sees Jessica Carney talking about the career of her grandfather, William Hartnell. The spoof documentary *A Holiday for the Doctor* stars Christopher Green as actress Ida Barr.

Meanwhile, *The Chase* features a commentary from actors Maureen O'Brien, William Russell and Peter Purves and director Richard Martin. Other features include *Cusick in Cardiff* in which Raymond Cusick, the designer of the Daleks, visits the *Doctor Who* studios in Cardiff to be shown around the modern TARDIS set and meet the newest version of his Dalek design. *The Thrill of The Chase* features director Richard Martin looking back at the story, while *Last Stop White City* is a documentary telling the story of the Doctor's first companions, Ian and Barbara.

Daleks Conquer and Destroy, a documentary that looks at the appeal of the Daleks, includes contributions from producer Verity Lambert, Dalek designer Raymond Cusick, director Richard Martin, actress Carole Ann Ford, writer Robert Shearman, designer Matthew Savage, model unit supervisor Mike Tucker and Dalek voice artiste Nicholas Briggs.

Daleks Beyond the Screen is a look at the world of Dalek merchandising with Verity Lambert, Raymond Cusick, Richard Martin, Nicholas Briggs, designer Matthew Savage, Robert Shearman and others.

Shawcraft – The Original Monster Makers looks at the work of Uxbridge-based Shawcraft Models, who during the 1960s provided props and models for *Doctor Who*, while *Follow that Dalek* is an amateur 8mm cine film from 1967 looking around the premises of Shawcraft Models. The film features numerous props and models from *Doctor Who*, many seen for the first time in colour. Finally the disc includes *Give-a-Show Slides* – 16 stories presented on seven slides each, originally produced for the Give-a-Show Slide Projector toy from the 60s.

Both stories include the usual Photo Gallery, Coming Soon trailer and PDFs of the *Radio Times* listings.

Meanwhile, 2|entertain has also confirmed that *Dreamland*, the recent Tenth Doctor animated adventure starring David Tennant and Georgia Moffett, will be released on DVD on 1 February, RRP £12.99. The disc will also feature *Doctor Who's Greatest Moments*, a series of three 60-minute retrospectives which were shown on BBC Three last year. The three programmes – *The Doctor, The Companions* and *The Enemies* – each showcase elements which have featured in the series between 2005 and 2009.

Jago & **Litefoot return** for their own **spin-off series!**

JAGO AND LITEFOOT, THE enduringly popular characters from the classic 1977 TV story *The Talons of Weng-Chiang*, are finally getting their own spin-off audio series!

"We recently reunited Christopher Benjamin as Henry Gordon Jago and Trevor Baxter as Professor Litefoot in their own *Companion Chronicle*," says Big Finish producer David Richardson exclusively tells **DWM**. "That story, *The Mahogany Murderers* by Andy Lane, was a huge success, and sold out of its initial pressing within a record two months! Listeners began clamouring for the two characters to get their own series, so June 2010 sees the release of *Jago and Litefoot – Series One*, a box set of four full-cast stories."

The series will reunite the two leads with barmaid Ellie Higson (Lisa Bowerman), while Conrad Asquith will be joining the cast as Sergeant Quick (formerly PC), the none-too-bright policeman who appeared in *The Talons of Weng-Chiang*.

The series is script edited by Justin Richards (who is also the commissioning editor of the BBC's *Doctor Who* books), who has also written the first story *The Bloodless Soldier*. The remaining episodes in the series are *The Bellova Devil* by Alan Barnes, *The Spirit Trap* by Jonathan Morris and *The Similarity Engine* by Andy Lane.

"It's a lot of fun to write for Jago and Litefoot," says Richards. "It's also very difficult. Robert Holmes created such well-defined characters, and the actors brought them to such convincing life that everyone will be able to tell at once if you get it wrong. I mean, we all know Jago and Litefoot like they're real people. And that puts a heavy burden on any writer who has to perpetuate the myth of their existence. But it also means that when you get it right – and I think we all have – it is immensely rewarding.

"It's a unique and brilliant combination – the creative genius of Robert Holmes and the acting talents of Trevor Baxter and Christopher Benjamin – and we're all very lucky to benefit from that, writers and listeners. The BBC really missed something when they didn't do a Jago and Litefoot series back in the late 1970s. It would have been fantastic. It's taken a while, but it's just so exciting that the series is finally happening. And it is fantastic!"

Litefoot (Trevor Baxter), Ellie (Lisa Bowerman) and Jago (Christopher Benjamin).

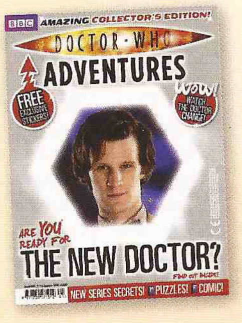
Bernard at the NFT

The legendary Bernard Cribbins, who recently starred as Wilfred Mott in the *Doctor Who* Christmas Special, *The End of Time*, will be at the National Film Theatre in London on Saturday 16 January discussing his career. The talk will be followed by a screening of *Daleks – Invasion Earth 2150 AD*, the 1966 film in which he starred as Tom Campbell, companion to Peter Cushing's Dr Who. Tickets for the event are strictly limited. See the BFI's website at *www.bfi.org.uk/whatson/bfi_southbank/events* for further details.

Second Hines-Sight

An new edition of *Hines Sight*, a re-titled, re-edited and revised hardback edition of Frazer Hines' acclaimed 1996 autobiography *Films, Farms and Fillies*, is now available. Frazer starred as the Second Doctor's companion Jamie McCrimmon beween 1966 and 1969, as well as starring in the popular ITV soap *Emmerdale Farm* for many years. The book is being published by Fraser himself and is available to order from his website at *www.frazerhines.co.uk*, price £25.00.

Doctor Who Adventures in 2010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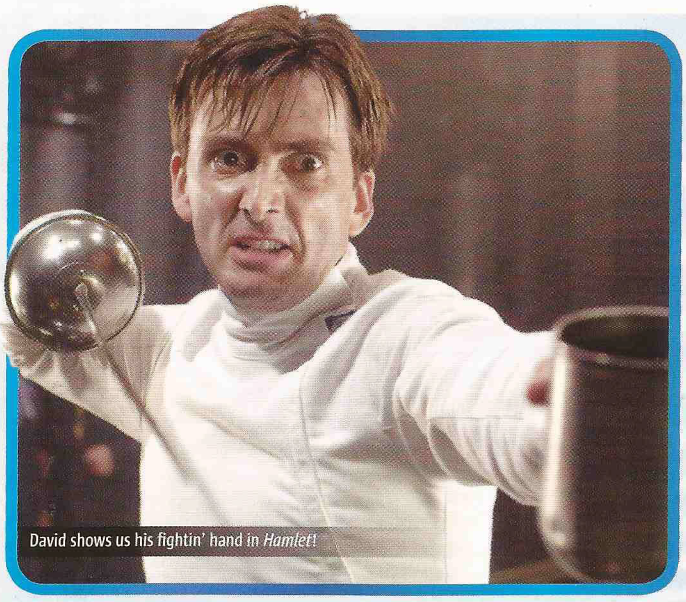
Issue 148 of *Doctor Who Adventures*, the magazine for younger fans, is in the shops now and features a lenticular 'regeneration' cover plus stickers and a cut-out Vinvocci mask; Issue 149 (out 14 January) includes a look behind the scenes on *Dreamland*; in Issue 150 (out 21 January) there are 150 fantastic monster facts and a free gift; and in Issue 151 (out 28 January) there's a free spinning TARDIS and a fact file about the Time Lords. The mag is available from most supermarkets and newsagents priced £2.10.

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...


David shows us his fightin' hand in *Hamlet!*

Twelve Daves of Christmas

Ahead of a final reckoning, **David Tennant** clocked up 12 distinct first-run television spots over the holiday season encompassing *Doctor Who, Doctor Who Confidential*, BBC One *Doctor Who*-themed idents, *Hamlet, Bedtime Stories, Never Mind the Buzzcocks, Alan Carr: Chatty Man, QI, Catherine Tate's Nan's Christmas Carol, Blue Peter, GMTV* and *St Trinian's 2: T4 Premiere Special*. Counting radio (eg, *Desert Island Discs*), programmes with more than one new episode plus other news spots, the tally is expected to have exceeded 30 and the count including repeated shows is surely infinite! Eagle-eyed viewers may have spotted 12 Sounds of Drums, 11 Billie Pipers and 10 Time Lords a-Leaping!

King David

David Tennant began filming the *Rex is Not Your Lawyer* pilot in Los Angeles during December with the cast augmented by another former time traveller, Jerry O'Connell (*Sliders*).

Chris Still FaB

Christopher Eccleston plays John Lennon opposite **Naoko Mori** as Yoko Ono in 90-minute forthcoming BBC Four drama *Lennon Naked*, covering 1967 to 1971 and reconstructing their October 1968 drug bust. Eccleston will co-star with Blink's **Carey Mulligan** (British Independent Film Best Actress Award winner for *An Education* on 6 December) and Comic Relief Doctor **Joanna Lumley** in modern fairy tale feature film *This Beautiful Fantastic* shooting from March.

New Year Diary

Billie Piper's *Secret Diary of a Call Girl* Series Three airs on US Showtime from 25 January and in the UK from 28 January on ITV2. Having won 2009's BAFTA Orange Rising Star award, **Noel Clarke** is on the jury deciding 2010's nominees with the announcement due on 12 January.

Keeping Up with the Jones's

Russell T Davies was interviewed on location for BBC One Wales' *Ruth Jones's Christmas Cracker* on 22 December. ITV1's *Law & Order UK* with **Freema Agyeman** as Alesha Phillips returns in January for its outstanding first season episodes. Meanwhile she has been busy filming Series Two. **Adjoa Andoh** played Genoveva in Radio 4's *Number Ten* in November while **Reggie Yates** presented BBC Three's *Move Like Michael Jackson* during December. **Gugu Mbatha Raw** completed her Broadway run as Ophelia in *Hamlet* on 6 December.

Gorman Tin Man

Burn Gorman, who was the Tin Man in Radio 4's *The Wonderful Wizard of Oz* on 19 December, narrated Peter and the Wolf at the Royal Festival Hall from 28 to 30 December. He plays Renwick alongside **Anne Reid** and **Felicity Jones** in Ricky Gervais movie *Cemetery Junction* due April. Besides panto, recent **John Barrowman** appearances have included *All Star Family Fortunes, Strictly Come Dancing: It Takes Two*, Radio 4 documentary *This is the Army* and Radio 2's *Steve Wright in the Afternoon*.

Collinson's Coronation

Phil Collinson becomes *Coronation Street*'s lead producer in the second half of 2010 overseeing the show's 50th anniversary and beyond.

Agatha Christie Duo

On Christmas Day **Mark Gatiss** played Leonard Boynton opposite **Christina Cole** in ITV1's *Poirot: Appointment With Death*, while on New Year's Day **Penelope Wilton** was Carrie-Louise with **Brian Cox** and **Alexei Sayle** in *Marple: They Do it With Mirrors*. Cox also stars in Radio 4's *McLevy* until 11 January.

Russell Tovey.

More Humanity

Toby Whithouse's *Being Human* returns for its eight-part second series in January, produced by **Matthew Bouch** and featuring **Russell Tovey** and **Lenora Crichlow**. Bouch and Whithouse attended a BAFTA, London screening and Q+A on 4 January. A US version of the show is being developed.

McGann/Varma Drama

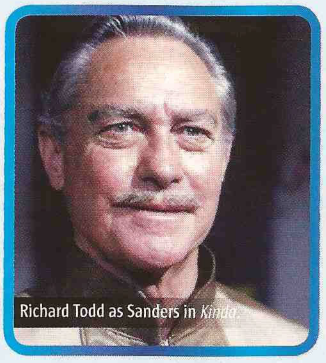
Paul McGann will play Mark North in six-part BBC One 2010 thriller *Luther* competing for the affections of Indira Varma's Zoe Luther. BBC HD broadcast short film *Fables of Forgotten Things* on 21 November starring Paul as Clarence.

Quickies

Peter Davison played Denis Thatcher in C4's *The Queen* (1 December). **Shaun Dingwall** was Long in Radio 3's *The Hairy Ape* (6 December). **Bonnie Langford** returned to the London production of *Chicago* as Roxie Hart from 28 December to 2 January. **Jessica Hynes** reprised Cheryl in *The Royle Family: The Golden Egg Cup* on Christmas Day. **Alice Troughton** directed *Merlin* (5 December). *The Sarah Jane Adventures*' **Joseph Millson** plays Raoul in Andrew Lloyd Webber's forthcoming *Love Never Dies* from 20 February.

Matt's Mission

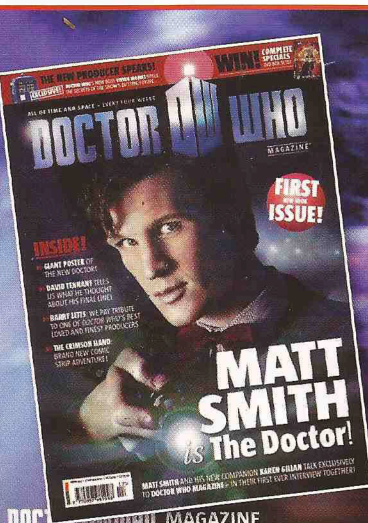
Matt Smith has backed Matt's Match, an appeal to find a bone marrow match for 15-year-old leukaemia sufferer **Matt Herbert** (*www.mattsmatch.co.uk*). Smith said, "Matthew and I grew up in the same street in Northampton, just three houses apart... it's vital to me, personally, that he has all the support and help he deserves with his current illness."


Richard Todd as Sanders in *Kinda*.

Obituary

Richard Todd, who played Sanders in *Kinda*, died on 3 December 2009, aged 90. **John Breslin**, who was Captain Jimmy Munro in *Spearhead from Space*, died on 11 July 2009, aged 80.

Dominic May thanks NGW Ltd, David Saunders, Richard Mills, Alasdair MacFarlane, Graeme Wood, Corinne Mercadier-Lucas, Benjamin Cook, Noel Clarke, Steven Moffat, Frazer Hines, Lis Sladen and various Doctor Who cast, crew, agents and websites for input into 2009's *Beyond the TARDIS*.



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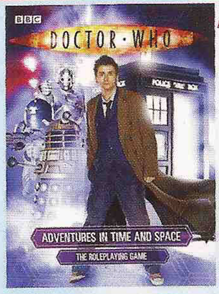
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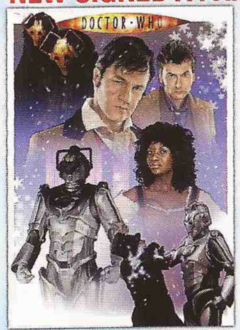

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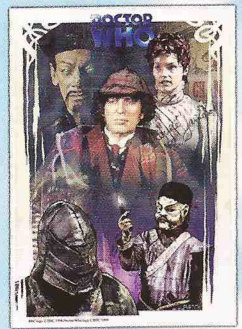

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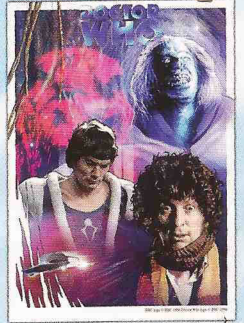

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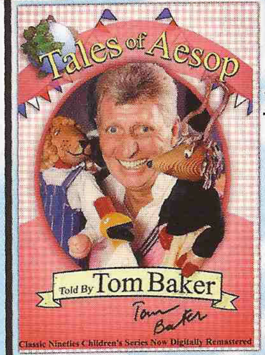
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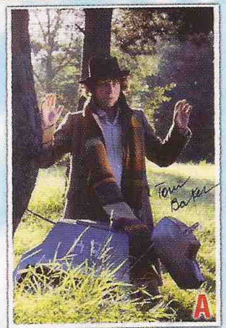

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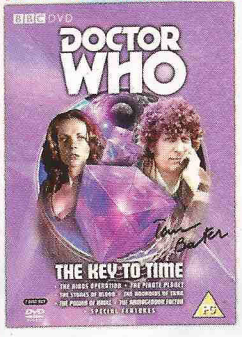
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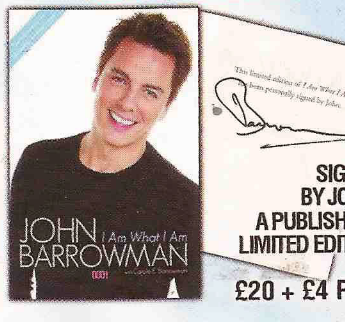
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THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines available soon...

JANUARY 2010

THURSDAY 7

Talking Book CD *The Ice Warriors* by Brian Hayles [Second Doctor, Jamie, Victoria. Read by Frazer Hines] BBC Audio £12.99

Audio Reading CD *The Last Voyage* by Dan Abnett [Tenth Doctor, read by David Tennant] BBC Audio £9.99 *See page 12*

MONDAY 11

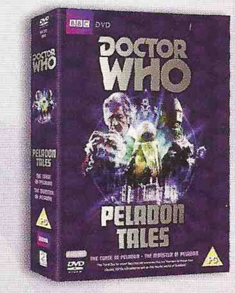
DVD *The Waters of Mars/The End of Time* by Russell T Davies and Phil Ford [Tenth Doctor, Wilf, Donna] 2|entertain £24.99

DVD *The Complete Specials* box set [Tenth Doctor, Wilf, Donna] [Contains *The Next Doctor*, *Planet of the Dead*, *The Waters of Mars*, *The End of Time* by Russell T Davies, Gareth Roberts and Phil Ford] 2|entertain £39.99

Blu-Ray *The Complete Specials* box set 2|entertain £49.99

MONDAY 18

DVD *Peladon Tales* [Third Doctor, Jo, Sarah Jane] by Brian Hayles [Contains *The Curse of Peladon* and *The Monster of Peladon*] 2|entertain £29.99



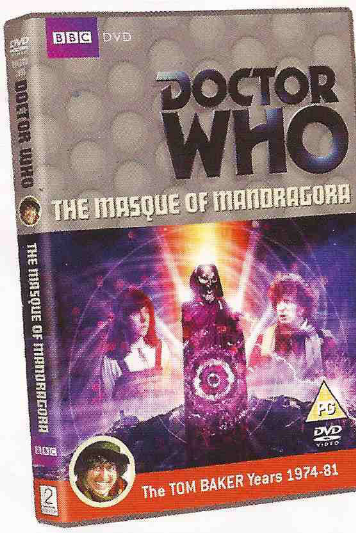
THURSDAY 21

CD *Doctor Who – A Legend Reborn* [Narrated by Elisabeth Sladen, featuring clips & interviews from 2005-2009 covering the return of *Doctor Who*] BBC Audio £13.96

SUNDAY 31

Audio Drama CD *The Companion Chronicles: Bernice Summerfield and the Criminal Code* by Eddie Robson [Seventh Doctor and Benny] Big Finish £8.99 *See page 12*

Audio Drama CD *The Lost Stories: Leviathan* by Brian Finch [Sixth Doctor and Peri] Big Finish £14.99 *See page 11*



The Doctor is in a spot of bother during the Renaissance. (Just don't ask us how to pronouce it.)

The Masque of Mandragora

"**I DO BELIEVE THERE'S A** story to tell behind every *Doctor Who* production," declares documentary producer Steve Broster, "but it has to be admitted that you'll often get more interesting tales to relate out of the ones that went wrong. And nothing went wrong on *The Masque of Mandragora*! It came from a period when *Doctor Who* was almost effortlessly at the top of its game – so that's what *The Secret of the Labyrinth* reflects. We find out what went into the production, of *Masque* and hopefully come away from the documentary impressed by what [producer] Philip Hinchcliffe and his team were doing. And I was very pleased to have [director] Rodney Bennett involved in his first contribution to the DVD range – a very knowledge and affable man, he was very pleased to be there, despite having severe back problems. It was nice also to be able to show the various contributors interacting and chatting together in this feature – usually, time and budgetary constraints mean all interviews are carried out separately."

Not only *The Secret of the Labyrinth* but also a *Now and Then* location featurette have been specially shot for this release in the original filming location – the Welsh village Portmeirion, most famous as the village backdrop to 1960s cult series *The Prisoner*, shot around a decade before *The Masque of Mandragora*. *The Prisoner* is a show with something of a fanatical following, which has already documented and studied the village in great detail. "That really didn't affect me, to be honest," says *Now and Then* producer Richard Bignell. "Obviously I acknowledge that *The Prisoner* was shot there, but I tried to approach my feature as if the viewer knows nothing about Portmeirion or its background – as I'm sure many of them won't! The passage of time always brings certain changes, of course – especially as the village had only just been completed to [architect] Clough Williams-Ellis' satisfaction when *Doctor Who* was filmed there. But the *Now and Then* features aren't just about how locations have altered over the years though, they're also an appreciation of how those places were used at the time – what aspects directors chose to feature, and what they chose to ignore, and so on. The various areas used for the filming of various scenes in *The Masque of Mandragora* are often very close together – sometimes it's just a matter of turning the camera in a different direction – so hopefully they also give people a sense of the creativity that goes into getting the most out of a chosen location."

"Everyone up at Portmeirion was incredibly helpful and supportive of the project," Broster reveals. "I think they're proud of their involvement in a small slice of Doctor Who history."

On a sadder note, this is the second DVD in succession where an important contributor to the story has died between recording and release of an impressive contribution to the disc. "This is, sadly, [production unit manager] Chris D'Oyly John's final in-vision contribution to the *Doctor Who* DVD range," Broster explains. "Chris was an unsung hero of *Doctor Who* in the 1960s and 70s, and was a gem of a contributor to the DVDs. The credit of 'Production Unit Manager' was always a mysterious one – most *Doctor Who* fans in the 1980s only took any notice because we knew John Nathan-Turner had performed the role ahead of becoming producer of the show. I think now that the DVDs have given us the chance to look back at the making of these shows, we've found out how important people like Chris were to *Doctor Who*. From our point of view, he always had tremendous behind-the-scenes recall and an indefatigable enthusiasm, and we'll all miss him hugely..." **DAVID DARLINGTON**

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EXTRA FEATURES

- Commentary with actors Tom Baker and Gareth Armstrong, producer Philip Hinchcliffe and production unit manager Chris D'Oyly-John
- *The Secret of the Labyrinth* – the making of *The Masque of Mandragora*, shot on location in the Welsh village Portmeirion
- *Bigger on the Inside* – a feature on the TARDIS interiors used over the years
- *Now and Then*: Portmeirion
- *Beneath the Masque of 'The Mask of Mandragora'* – a spoof documentary
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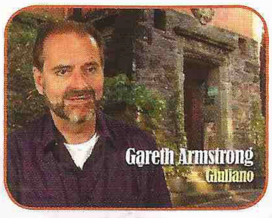

The Secret of the Labyrinth

BENEATH THE MASQUE
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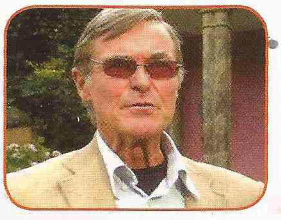

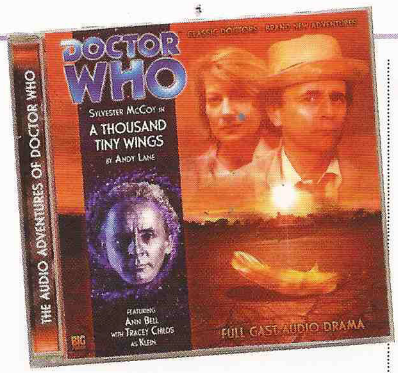
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WHAT'S IT ABOUT?
Among a group of British imperialists awaiting rescue in 1950s Kenya is Elizabeth Klein – a refugee from a timeline that no longer exists, thanks to the Doctor. Reunited, they are forced to set aside their differences, because people are dying – and there's something out there in the jungle, accompanied only by the flutter of a thousand tiny wings...

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A Thousand Tiny Wings

THE SEVENTH DOCTOR'S NEW companion is a Nazi scientist! "Elizabeth Klein comes from an alternate, accidentally-created timeline, in which the Nazis won World War Two," says Steve Lyons, who wrote the 2001 audio story *Colditz*, that introduced her. "In that timeline, the Nazis captured the Doctor's TARDIS, and she studied it, and learned to pilot it."

"She stole the TARDIS!" laughs Tracey Childs, who plays Klein. "Not many people get to do that. Not only am I a time-travelling megalomaniacal Nazi physicist, I'm also a thief! But past a certain point, she's not necessarily a villain. [Former companion] Ace left behind a CD player in 1944 which changed the outcome of the war, and Klein just wants to restore that timeline, because it's the one she remembers. The fact that it shouldn't have ever happened is not her fault, it's Ace's."

"*Colditz* did quite well at the time," recalls Steve. "We realised that the character was popular in the studio, and we saw Tracey's performance. [Then-producer] Gary Russell asked me there and then to bring her back, but for one reason or another, it's taken nine years!"

"When the script arrived, I realised that Klein was very close... she hadn't disappeared from my memory at all," says Tracey. "I got the old CD of *Colditz* out, to listen to her clipped tones."

"Big Finish explained that they wanted to do three stories with Klein in, and asked me to sketch out an arc document for what she would do in all three stories," Steve explains. "The thing with Klein is that she wants to get her timeline back. The Doctor tricked her into changing her history. It's not even a question of whether it's a better timeline or not – she just thinks it's the *real* one."

"She has a lot of very strong beliefs, and she works incredibly hard, and is an absolute perfectionist – there are lots of things to admire," considers Tracey. "The fact that she's completely barking, and her judgement is completely awry, is neither here nor there! Let's be honest, most companions are out there to try to improve the universe, and make things right. Klein believes that's what she's trying to do, too, but she's fighting against the Doctor's beliefs, and that makes their relationship very interesting. It ranges from loathing the man to having to work with him because it's the only way to solve certain problems. She recognises him as a man of wisdom who's seen a great deal, so she's not against using his brainpower. The Doctor is hoping to broaden her horizons, and thinks if she could see the universe as a whole, then maybe she will help him save it. That's a really brilliant idea, on the Doctor's part, but of course it won't be that simple!" **DAN BERRY**

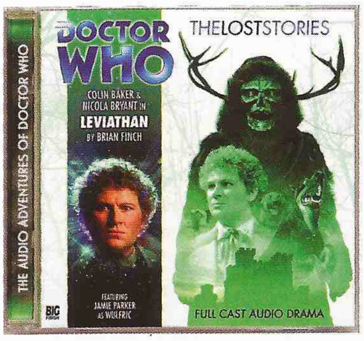
BUY IT BECAUSE: Tenko's Ann Bell plays the acidic and firm – but strangely likeable – Sylvia O'Donnell. And the Doctor's new companion is an actual Nazi. Sparks will fly!

Leviathan

THE LOST STORIES AUDIO RANGE continues with *Leviathan*, another story written for television in the 1980s, but never produced.

"*Leviathan* was a script which came out of left field," says producer David Richardson. "Writer Paul Finch contacted **DWM**, having read about *The Lost Stories*, and they put him in touch with us. He suggested that we include his father's script, *Leviathan*, which was originally planned for Season 22, and this email contained a file of scans of the original script, which was fully completed and ready to be shot! It's just a cracking yarn. I had initial reservations, in that it was very much written for TV – it's set in a medieval village, and there are lots of battles and crossbows and people fighting peasants... I did worry whether it would work on audio. Also, *Doctor Who* in the 1980s always had lots of short scenes, and *Leviathan* had over 100, so that was another consideration."

"I couldn't tell you how much has changed, to be honest," says director Ken Bentley, "by the time I saw the script, it had already been adapted for audio. We could never just do the television scripts; it wouldn't work. However, I think there's a lot that we can do on audio which they wouldn't be able to do on TV – particularly back then. But I don't want to give too much away..."


DOCTOR WHO
THE LOST STORIES
Colin Baker & Nicola Bryant in
LEVIATHAN
by Brian Finch
THE AUDIO ADVENTURES OF DOCTOR WHO
featuring Jamie Parker as Wulfric
FULL CAST AUDIO DRAMA

"Paul Finch has done a fantastic job with it," David continues. "He managed to bring it all together, so it actually works as a character-based audio piece. There are battles in it – but they're done very well, and the effects will carry it."

"It's quite difficult to explain how my character is involved!" chuckles Jamie Parker, who plays Wulfric. "I come across Peri first, and she tells me about the Doctor. Initially, we're not very nice to her – we put her in a cage! – because we think she caused the death of one of our number. Eventually she convinces us, and she and the Doctor end up becoming an integral part of our force. This story is a huge amount of fun, and *epic*! I'm really going for it in the battle scenes – it might as well be *Henry V*!"

AUDIO ADVENTURE BIG FINISH

RELEASED 31 January 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri Brown (Nicola Bryant)
ALSO STARRING Jamie Parker
WRITTEN BY Brian Finch

WHAT'S IT ABOUT?
No-one lives to old age in the village. When their time comes, they are taken and never seen again. Should anyone try to break with the established order of things, the fury of Herne the Hunter is unleashed. When the TARDIS materialises near a castle in this medieval society, the Doctor and Peri befriend a terrified youth who is attempting to flee his fate. And Herne is closing in...

HOW DO I BUY IT? See box above.

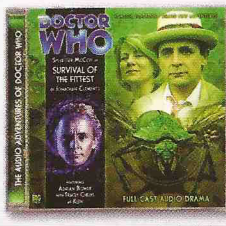
"This a big surprise of *The Lost Stories*," David ponders. "I sent the script to Ken, and he just said 'Wow, it's fantastic!' I had the same reaction from Colin [Baker] and Nicola [Bryant]. Part of me is thinking what a shame it is that they never did it for telly, but I'm so thrilled we've made it for audio!" **DAN BERRY**

BUY IT BECAUSE: It's got battle scenes performed entirely in West Country accents!

Audio Drama CD *A Thousand Tin Wings* by Andy Lane [Seventh Doctor and Elizabeth Klein] Big Finish £14.99 See page 11

FEBRUARY

MONDAY 1
DVD *Dreamland* by Phil Ford [Tenth Doctor] 2|entertain £12.
THURSDAY 4
DWM 418 Panini £4.20
Talking Book CD *Logopolis* by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa, Tegan. Rea by Tom Baker] BBC Audio £12.9
MONDAY 8
DVD *The Masque of Mandragora* b Louis Marks [Fourth Doctor and Sarah Jane] 2|entertain £19.99 See page 10
THURSDAY 18
DWM Special Edition 24: In Their Own Words Volume 6, 1997-2009 Panini £5.99
SUNDAY 28



Audio Drama CD *Survival of the Fittest* by Jonathan Clements [Seventh Doctor and Elizabeth Klein] Big Finish £14.99
Audio Drama CD *The Lost Stories The Hollows of Time* by Christoph H Bidmead [Sixth Doctor and Peri] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: The Suffering* by Jacqueline Rayner [First Doctor, Steven and Vicki] Big Finish £8.

MARCH

MONDAY 1
DVD *The Space Museum/The Chase* by Glyn Jones/Terry Nation [First Doctor, Ian, Barbara, Vick 2|entertain £29.99
THURSDAY 4
DWM 419 Panini £4.20
Talking Book CD *Castrovalva* by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa, Teg Read by Christopher H Bidmea BBC Audio £12.99

ONLY £1.99
DOCTOR·WHO
Code of the Krillitanes

Quick Reads Book *Code of the Krillitanes* by Justin Richards BBC Books £1.99
MONDAY 29
DVD *Myths and Legends* – box set containing *The Time Monster* by Robert Sloman [Thir Doctor and Jo], *Underworld* by B Baker and Dave Martin [Fourth

COMING SOON...

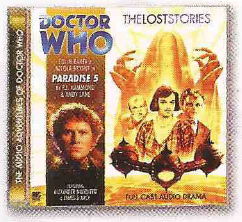
All the latest *Doctor Who* DVDs, books and audio releases previewed...

Doctor, Leela and K9] and *The Horns of Nimon* by Anthony Read [Fourth Doctor, Romana and K9] 2|entertain £49.99

» WEDNESDAY 31

Audio Drama CD *The Architects of History* by Steve Lyons [Seventh Doctor, Klein] Big Finish £14.99

Audio Drama CD *The Lost Stories: Paradise 5* by PJ Hammond & Andy Lane [Sixth Doctor and Peri] Big Finish £14.99


DOCTOR WHO
THELOSTSTORIES
COLIN BAKER & NICOLA BRYANT IN
PARADISE 5
BY P.J. HAMMOND & ANDY LANE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Audio Drama CD *The Companion Chronicles: The Emperor of Eternity* by Nigel Robinson [Second Doctor, Jamie, Victoria] Big Finish £8.99

APRIL

» THURSDAY 1

DWM 420 Panini £4.20

» THURSDAY 15

DWM Special Edition 25: The Doctor Who Companion – The Specials Panini £5.99

» MONDAY 26

Novel *Apollo 23* by Justin Richards [Eleventh Doctor and Amy] BBC Books £5.99

Novel *Night of the Humans* by David Llewellyn [Eleventh Doctor and Amy] BBC Books £5.99

Novel *The Forgotten Army* by Brian Minchin [Eleventh Doctor and Amy] BBC Books £5.99

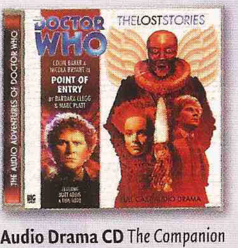
» THURSDAY 29

DWM 421 Panini £4.20

» FRIDAY 30

Audio Drama CD *City of Spires* [Sixth Doctor and Jamie] Big Finish £14.99

Audio Drama CD *The Lost Stories: Point of Entry* by Barbara Clegg & Marc Platt [Sixth Doctor and Peri] Big Finish £14.99


DOCTOR WHO
THELOSTSTORIES
COLIN BAKER & NICOLA BRYANT IN
POINT OF ENTRY
BY BARBARA CLEGG & MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Audio Drama CD *The Companion Chronicles: Shadow of the Past* by Simon Guerrier [Third Doctor and Liz Shaw] Big Finish £8.99

MAY

» MONDAY 3

Graphic Novel *The Crimson Hand* by Daniel McDaid, Martin Geraghty, Mike Collins, Paul Grist, Sean Longcroft, David A Roach and James Offredi [Tenth Doctor and Majenta] Panini Books £15.99

» THURSDAY 27

DWM 422 Panini £4.20

AUDIO ADVENTURE BIG FINISH

RELEASED 31 January 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Seventh Doctor and Bernice
STARRING Lisa Bowerman & Charlie Hayes
WRITTEN BY Eddie Robson

WHAT'S IT ABOUT?

On the planet Shanquis, the Seventh Doctor is trying to negotiate a peace settlement between that world and its neighbour, but the situation is getting worse. Bernice Summerfield attends at an archaeology conference on the planet to distract herself from the increasingly dismal situation, where she learns of the Shanquin 'forbidden language', which is illegal to read, speak or even think. And her investigations may be the only hope of stopping the war...

HOW DO I BUY IT? See page 11.

Bernice Summerfield and the Criminal Code

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
LISA BOWERMAN PERFORMS
BERNICE SUMMERFIELD AND THE CRIMINAL CODE
BY EDDIE ROBSON
WITH CHARLIE HAYES AS GAYUH
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES
BIG FINISH

THE LATEST ENTRY INTO THE *Companion Chronicles* audio range features Bernice Summerfield, a character created for the *Doctor Who* book series.

"I think I knew quite early on that I wanted to do a *Companion Chronicle* with Benny," says producer David Richardson. "I'd been working with Lisa [Bowerman] anyway, because she's the director of most of the *Companion Chronicles*, so she clearly deserves to have her own! It took a bit of time to put a storyline together – originally, Eddie [Robson, writer] came up with one which was set in the 1960s, and was about a stand-up comedian. I liked the story, but this is a Doctor Who tale, and people will be coming to it and possibly encountering Benny for the first time. I wanted this story to be more about her – who she is, and what she is in terms of being an archaeologist." **DAN BERRY**

BUY IT BECAUSE: It's a rare and welcome return to the era of the popular *New Adventures* novels (set between *Infinite Requiem* and *Sanctuary*, fact fans!).

The Last Voyage

BBC Audio
DOCTOR·WHO
READ BY David Tennant
The Last Voyage
An exclusive audio adventure written by Dan Abnett

WHAT ONE MIGHT THINK OF as the Tenth Doctor's 'autumn' period will, by the time you read this, be over; the title of this, his final adventure for BBC Audiobooks, seems to be deliberately evocative of this.

"Suffice to say," says range editor Michael Stevens, "that the title *The Last Voyage* suits the story on more than one level, and yes, when choosing it we were mindful of this being our last Tenth Doctor story for the time being."

"When I was approached to write this, it was clear that it would be just about the last thing David did in his tenure as the Doctor," says writer Dan Abnett, "so I did set out to write something that was valedictory and, well, *terminal*, in both the general and the entirely literal sense of the word. It's about a great journey, and the ending of that journey, and no matter how you take the story, that's going to have some resonance given its place in the schedule. And I'd like to think it was classic, late-period Tenth Doctor.

"He arrives, alone, in a situation that requires first explication and then solution. It's a historical event he knows something about, but it's also a mystery and a threat that comes as a surprise. He finds himself a temporary assistant. There is some lightness and flippancy, and then things get very serious and nasty. I guess I was thinking of it as the sort of story that would have slipped appropriately into this last year's spread of one-off Specials."

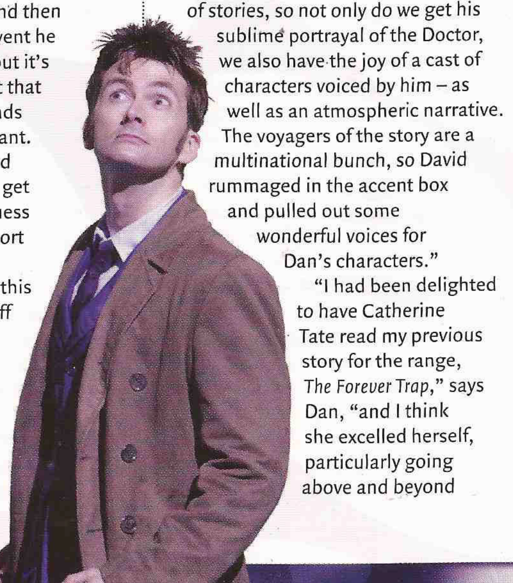
"It's set in Earth's future," Michael reveals, "at a time when mankind roams the galaxy for both business and pleasure. The story is part chiller, part mystery, and part disaster movie! Dan has created a detailed futuristic environment for the story to take place in, and it's one in which the characters are surrounded by creature comforts – and a few creature discomforts too..."

As with the preceding release *The Day of the Troll*, BBC Audiobooks has been fortunate enough to find a slot in David Tennant's ever-busy schedule for him to come in and read this story. "We were really pleased that David was able to read both this and *The Day of the Troll*," Michael agrees. "As I've said before, David is an extraordinary reader of stories, so not only do we get his sublime portrayal of the Doctor, we also have the joy of a cast of characters voiced by him – as well as an atmospheric narrative. The voyagers of the story are a multinational bunch, so David rummaged in the accent box and pulled out some wonderful voices for Dan's characters."

"I had been delighted to have Catherine Tate read my previous story for the range, *The Forever Trap*," says Dan, "and I think she excelled herself, particularly going above and beyond the call in terms of varied alien voices. Having Freema Agyeman reading the audiobook version of *The Story of Martha* was also very satisfying, as that was so much her character's project and it was pretty much written for her. But it's a very special feeling to have the Doctor himself read your story – especially one like this, a last hurrah before he goes. I am properly chuffed!"

"*The Last Voyage* should be a peek back to happier times for the Tenth Doctor, if you like," Michael concludes. "A way of listeners consoling themselves with an adventure they didn't see on TV. I'll probably regret this simile, but think of *The Last Voyage* as the audio equivalent of a comforting box of tissues..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's your last chance – for now, anyway! – to hear David Tennant playing the Doctor!



AUDIO READING BBC AUDIO

RELEASED 7 January 2010
PRICE £9.99 (CD), £8.99 (download)
FEATURING The Tenth Doctor
READ BY David Tennant
WRITTEN BY Dan Abnett

WHAT'S IT ABOUT?

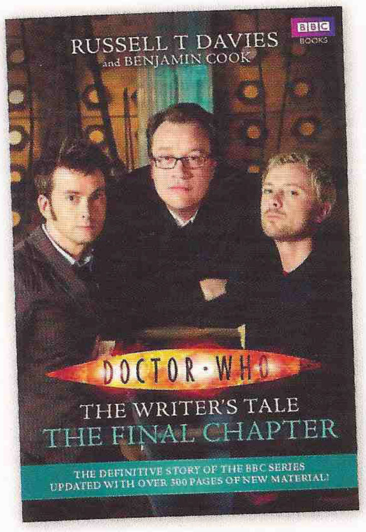
The TARDIS materialises on board the maiden voyage of a pioneering space cruiser, travelling from Earth to the planet Eternity. The Doctor has just started exploring the huge, hi-tech Interstitial Transposition Vehicle when there is a loud bang, a massive jolt and a flash of light. Shortly afterwards, he discovers that nearly all the passengers and crew have disappeared. Unless the Doctor and flight attendant Sugar MacAuley can take control and steer the ship, they could crash-land – or keep slipping through space forever. And as if that wasn't enough, something awful awaits them on Eternity...

HOW DO I BUY IT? Buy direct from www.bbcshop.com or in high street stores.

The **Writer's Tale:** The **Final Chapter**

"WE DIDN'T REALLY plan a second book," Russell T Davies says of this January's follow-up to 2008's *The Writer's Tale*. The original book comprised a candid and in-depth e-mail correspondence between Russell and **DWM** journalist Benjamin Cook, spanning February 2007 to March 2008. It documented the writing and production of the 2008 series, tackling everything from the courting of JK Rowling to the snubbing of George Lucas, taking in chicken pox, press leaks, the companion that never was, Steven Moffat's thighs, and the loss of Russell's third-best pair of trousers in Soho. "But Ben and I just kept on writing to each other," explains Russell. "It had become a habit. As it went on, it sort of became clear that there was one last gasp between the end of the original book and the end of my work on *Doctor Who*, so it seemed quite a small step to take... which then tuned into 350 pages!"

The new volume, called *The Writer's Tale: The Final Chapter*, features 135,000 words of new material, across 13 chapters, taking the correspondence up to September 2009 and covering David Tennant's final episodes as the Doctor. It's as candid, as honest, and as impulsive as the first book... which is thrown in for good measure. "I'm proud of both books," says Russell. "That's important to me – that I was honest, and said stuff about writing that I haven't seen anywhere else. After the first book was published, I had a few letters saying that it was self-indulgent, and one even said 'solipsistic' – but if you buy a book stuffed full of my e-mails, what the hell are you expecting?!"



Doesn't demystifying the writing process make Russell's job harder, ultimately?

"I did worry, actually. I thought I might wreck my own scripts, because I'd exposed the wiring, and made the whole thing fuse... or something. Look how good it's made my analogies! Or is that a metaphor? You see, I'm broken. But when it came to the next script, I just put my head down, and got on with it. Writing is so full of fear and panic that the last thing on my mind was what I'd said in the first book."

In the second book, and knowing that his e-mails might be published, did Russell censor himself as he went?

"There wasn't any censorship," he says. "These e-mails are written in the heat of the moment, often in the small hours. The whole point of them is to unburden myself of everything that's in my head. Start to plan that, and modify it, and I'd be doubling my own workload."

So, to what extent does this new edition complete the story of the first?

"It's not so much a snapshot – a year in the life – as a story with a proper beginning, a middle, and an end," Russell acknowledges. Topics include the killing of Ianto Jones, an ABBA/*Torchwood* crossover, slagging off Prince Charles, and the arrival of Matt Smith. "If I'd been in the middle of my time on *Doctor Who*, we couldn't have kept going every year, or whole rainforests would have been cut down. But we had the chance, in the new pages, to look back at Series One, and all the peaks and troughs along the way, so there are a good few more memories in the text. And by covering the end of David's time, we do get to talk about Operation Cobra – the plan to announce David's departure live on ITV1, which was still the maddest thing we ever did. I read those chapters back and think: we were insane! But I wouldn't have missed a second of it."

PAPERBACK BBC BOOKS

RELEASED 14 January 2010
PRICE £15.99
WRITTEN BY Russell T Davies and Benjamin Cook

WHAT'S IT ABOUT?

For this new edition of *The Writer's Tale*, Russell T Davies and Benjamin Cook expand their in-depth discussion of the creative life of *Doctor Who* to cover Russell's final year as Head Writer and executive producer of the show. Candid and witty insights abound throughout two years' worth of correspondence, covering David Tennant's last episodes as the Doctor, and the legacy that Russell and David leave behind as a new era of *Doctor Who* begins. This edition will also include new photos from behind the scenes of David Tennant's final episodes and over 300 pages of new material.

HOW DO I BUY IT? Buy direct from www.bbcshop.com or in high street stores.

BUY IT BECAUSE: It includes lots of exciting things. Here are **DWM**'s edited highlights... *Page 344*: "Imagine kissing Davros!" *Page 364*: "The Doctor on board the Enterprise, puncturing Starfleet pomposity..." *Page 407*: "*Torchwood* is in a desperate state. DESPERATE! I am weeping." *Page 459*: "Some sod has had their photo taken with me, and given me BLOODY FLEAS!!!" *Page 474*: "I realised that I'm channelling *The Faceless Ones*." *Page 524*: "There's still no sign of the missing £300,000..." *Page 538*: "Daleks, they're just dicks in bins." *Page 622*: "The fans will says it's Romana. Or even the Rani. Some might say that it's Susan's mother. But of course it's meant to be –" *Page 660*: "Michael Jackson wants to visit the TARDIS set at 4.30pm today!" DWM

MONDAY 31
Audio Drama CD *The Wreck of the Titan* [Sixth Doctor and Jami
Big Finish £14.99
Audio Drama CD *The Lost Stories Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finis £14.99
Audio Drama CD *The Companion Chronicles: TBA* by Nigel Fairs [Fourth Doctor and Leela] Big Finish £8.99
Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Second Doctor and Jamie] Big Finish £8.99

JUNE

THURSDAY 24
DWM 423 Panini £4.20
WEDNESDAY 30

Audio Drama CD *Legend of the Cybermen* [Sixth Doctor and Jami
Big Finish £14.99
Audio Drama CD *The Lost Stories The Macros* by Ingrid Pitt and To
Rudlin [Sixth Doctor and Peri] B
Finish £14.99
Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorn
[Charley Pollard] Big Finish £8.

JULY

THURSDAY 22
DWM 424 Panini £4.20
SATURDAY 31
Audio Drama CD TBA [Fifth Doctor, Tegan, Turlough] Big Finish £14.99
Audio Drama CD *Situation Vaca*
[Eighth Doctor] Big Finish £14.

ALSO COMING SOON

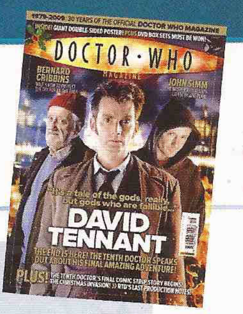
DVD Kamelion box set [Fifth Doctor, Tegan, Turlough, Peri, Kamelion] [Contains *The King's Demons* and *Planet of Fire*] 2|entertain £TBA
DVD *Revisitations* box set [Eight
Doctor, Grace and others] [Contains the 1996 TV Movie an
other titles. Newly remastered versions of previously issued titles, with new and exclusive extras] 2|entertain £TBA
Audio Drama CDs *The Lost Storie
The Hartnell Years* box set by Mori
Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Ar
Fragrance*] £TBA
Audio Drama CDs *The Lost Storie
The Troughton Years* box set by Dic
Sharples/Terry Nation [Contains *Prison in Space* and the US Dalek Pilot] £TBA
Audio Drama CD *The Lost Stories:* TBA [Seventh Doctor and Ace] £14.99

All release dates are subject to change, and all prices are RRP.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



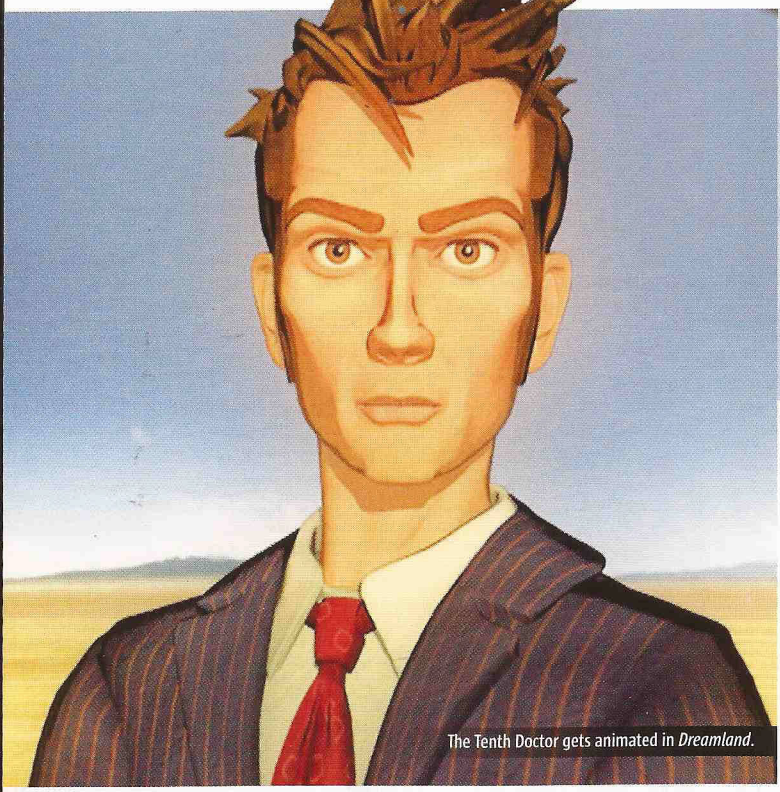
Letter of the Month...

Dreamland must be one the most exciting stories *Doctor Who* has ever seen. The stylised animation and backgrounds really worked and it looked gorgeous. Coupled with Phil Ford's best script for the 'Whoniverse' (and that's saying something after his sterling work on all three BBC Wales shows) and beautiful direction by Gary Russell (audio drama, animation – how long until we see him make the move over to live action?!) we have here something really special.

I'm hoping the new production team build on the success of *Dreamland* and that we get to see similar adventures for Matt and Karen in the years to come.

CHRIS LINDSAY EDINBURGH

Chris' letter wins him a copy of *Dreamland* on DVD, out 1 February from 2|entertain priced £12.99.



The Tenth Doctor gets animated in *Dreamland*.

Welcome to the new-look *Galaxy Forum*! We'll be printing a selection of your views on *The End of Time* (not to mention the new-look **DWM**!) next issue, so get writing now! But before that let's not forget the other *Doctor Who* story that premièred on TV last month...

A Dream Come True?

Well, what a great surprise *Dreamland* was! Some of the recent *Doctor Who* efforts have, in my opinion, been seriously lacking in what originally made the show so brilliant: the Doctor, in the TARDIS, on an epic adventure. The new animated effort certainly brought back an element of fun and innovation, along with wonderful performances by David Tennant (as per usual) and Georgia Moffett.

I think after something monumental like *The Waters of Mars* it took us viewers by surprise – leaving us desperate for the Christmas Special. Russell T Davies knew we'd need something to take our minds off David's nearing departure, and so thankfully commissioned this mini-series. A big thanks to writer Phil Ford for a superb script and to everyone involved!

TOM BUXTON MAIDENHEAD

Dreamland was an astonishing mini-series. The Viperox were brilliant creatures and I hope that one day they'll return in *Doctor Who*. The 'Year of Specials' has been amazing! *The Waters of Mars* has been my favourite episode so far, and I am so excited for *The End of Time*. I feel very sad inside that the end of the David Tennant era is near, and I really hope Matt Smith is gonna be a good Doctor. I think he will be – *Doctor Who* has never let me down with its actors before.

SAM HOWELLS ST NEOTS

Dreamland was very disappointing. Over its six episodes, we were presented with monsters that stand around and do nothing whilst the Doctor chatters incessantly at them; monsters with super-sensitive hearing which don't notice someone breaking open a cocooned prisoner immediately behind them; mysterious robots who seem to come from nowhere and whose sole function is to break down constantly; and most glaring of all, a swarm of lethal insects which the Doctor does nothing about!

ANDREW PHILIPS FACEBOOK

I personally liked *Dreamland*, and while the animation wasn't phenomenal, it was at the same time a vast step up from *The Infinite Quest*, which I wasn't at all enamoured with. In comparison to its predecessor, the expressions of the characters were a lot more indicative of the live action versions of themselves.

There were some elements of *Dreamland* which were visually beautiful (the scene inside the TARDIS was gorgeous). A lot of work went into this project and I do think that the animators and production team should be commended!

NIKKI WARD DUBLIN

When I first heard about *Dreamland*, and that it was going to be animated, I had my doubts. I didn't think that an animated Doctor in an animated world with animated companions and facial expressions would please a lot of fans. But after watching the first episode I was completely blown away!

The visual effects were stunning (a giant leap from *The Infinite Quest*), the voiceovers were brilliant and the interior of the TARDIS was spectacular. It felt no different from 'ordinary' *Doctor Who* and kept me wanting more!

JOY PRINCE NEW ZEALAND

While UK viewers watched *Dreamland*, others were catching up with *The Waters of Mars*...

Flag it up!

Living in Estonia, as I do, and having only just seen *The Waters of Mars*, I look forward to discovering what happens to near-neighbour Lithuania over the next 50 years that results in its national flag to be flipped upside down.

GREG DUNN ESTONIA

It's a mystery, isn't it? Perhaps all will be revealed in a future story... Or not. One other unseen adventure, alluded to in the opening moments of *The End of Time*, is very unlikely ever to see the light of day...

Dizzy Miss Lizzy!

There once was a monarch called Lizzie,
Who when wooed by a Time Lord,
got dizzy.
Though the line was a throwaway,
The image won't go away,
Which is why half the internet's busy!

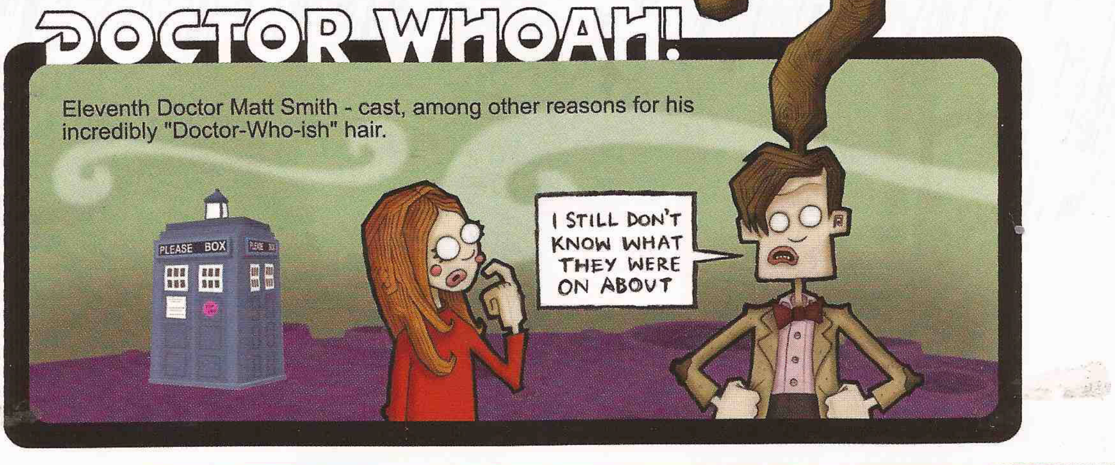
MALCOLM STEWART EMAIL

Well, only Russell T Davies knows what really happened. Speaking of whom...

The Last Notes!

Congratulations, Russell, you kept the kittens away from *Production Notes*! In **DWM** 398's *Production Notes* in August 2008 you wrote, 'By November, I'll be typing about kittens. And by next November...! Maybe the kittens will be typing it themselves.' But no kittens in sight. As we reach December – the last episode, the last old-logo episode, the last of Russell T Davies' *Production Notes*, the last, the last, the last! – I want to thank you, Russell. You have made me laugh out loud (literally!), without fail, at least once a month with your column.

LAURA NUCINKIS FACEBOOK



DOCTOR WHOAH!
Eleventh Doctor Matt Smith - cast, among other reasons for his incredibly "Doctor-Who-ish" hair.
PLEASE BOX
I STILL DON'T KNOW WHAT THEY WERE ON ABOUT

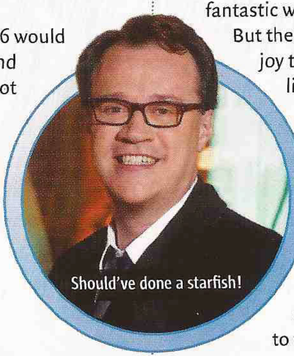
AND YOU TEXTED US TO SAY...

VICKI CLIFFE: 'I've never liked water, I like it even less now!' ▶ **IAN K CIMM**: 'So, in SJA, the Mona Lisa was actually Mancunian? She didn't look much like the real painting. Perhaps 'THIS IS A FAKE' is written under her?' ▶ **RJC**: 'Brillant ending to *The Waters of Mars*.' ▶ **ROWAN**: 'Which is more distasteful? The Hillsborough memorial statue or Dimensions in Time's 'pickled' heads?' ▶ **ANGRY WHO FAN**: 'Dear **DWM**, merry ****ing Christmas.' ▶ **A FRIEND**: 'Dear **DWM**, pls ignore Angry Who Fan, he is a bitter, twisted, empty shell, and an uncouth lout.' ▶ **JED R**: 'David Tennant has been amazing. He will be missed. But now, the future awaits, and boy, does it look good.'

Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Eckoh (UK), 0870 8804869.

Russell's *Production Notes* column has always been funny and touching, and his love for the show shines through. His last column in **DWM** 416 was no different. I know I will enjoy Steven's version, but I will miss Russell giving us that glimpse into his world.

MARK SALTER FACEBOOK


Should've done a starfish!

You said that **DWM** 416 would be the biggest ever, and did you disappoint? Not one iota!

Russell T Davies' final *Production Notes* (hilarious and poignant in equal measure), three superlative interviews with some of the most treasured actors in Britain, a double-length Tenth Doctor retrospective and a bumper TV Movie review? (*High pitched squeal of bliss!*)

The magazine is leaping from strength to strength – just like the series itself.

NICK PEAT LANCASTER

If anyone doubted Russell T Davies' genius, this final *Production Notes* should surely convince them. Just like him to leave us not with melancholy, but instead with something both witty and spectacular.

Now, just one problem... How do we work Steven Moffat's column from **DWM** 405 into canon, hmm?

OWEN RICKARD FACEBOOK

Well, I for one was hugely disappointed by that regeneration. Slipping on a banana skin and falling down a staircase? What an anti-climax! And it makes no sense, either, because in issue 408's *Production Notes*, Gary Russell *clearly* states that Russell T Davies himself said the best way to survive falling downstairs is to assume a starfish position! So it's *not even canon*! Roll on the Moffat era, and *Production Notes* so dark they can only be read under stadium lights. And even then you'll have to squint.

DISGUSTED CARDIFF

Russell T Davies' final *Production Notes* in **DWM** 416 was brilliant. What a fantastic way to end the column! But then it's always been a joy to read every time. I'd like to thank him for taking the time in his busy, busy schedule nearly every month to write it. What a fantastic man, even if his little plot hints drove me insane with excitement as I tried to work them out. He will be missed. That said... let's forget him! Bring on Steven Moffat!

DAN VINE LONDON

Steven has now arrived at Panini Towers, and he's on page 4 (and pages 20-26, come to think of it). But enough of *Production Notes* – what else has been in **DWM** recently...?

Chelsey, Top of the League!

Congratulations to Chelsey Lamb from good old Blackley. Is it wrong for a 33-year-old man to be jealous of a teenage girl? Her entry was just fantastic, her interviews in **DWM** 415 were corkers with some smashing questions. I can't wait to see David Tennant in *Time Crash 2* in 2033, maybe even written by *Doctor Who* showrunner Chelsey Lamb?

Chelsey, if you don't become boss of future *Doctor Who*, you'll make a great journalist. Blackley residents of the world unite!

SMYTH HARPER BLACKLEY

Seeing Red!

Can I just say that the Majenta story arc in the **DWM** comic strip has been... well, *fantastic*. A sparky heroine not afraid to put the Doctor in his place, who's lost all her memories – oh, hang on...

LAURA NUCINKIS FACEBOOK

Fact Finding Missions!

Thank you for covering David Bishop's unofficial novelisation of *The Pirate Planet* in **DWM** 415's *Fact of Fiction*. This book was one of a set of five not-for-profit fan adaptations produced in New Zealand some years ago by TSV Books, all filling gaps in the Target series.

As the publisher I sometimes receive enquiries from fans looking to obtain these titles so it is worth clarifying here that the print editions were discontinued several years ago. I was scrupulous about selling these amateur fan publications for no more than the bare minimum required to cover printing and postage, but it became necessary to withdraw the books from sale once it became evident that resellers were making substantial profits.

The five novelisations, however, remain free to read online at *http://nzdwfc.tetrap.com/archive* along with a second out-of-print David Bishop novel, *Who Killed Kennedy*, and a large collection of other material produced by the New Zealand fan club over the past two decades.

PAUL SCOONES NEW ZEALAND

As an American viewer and fan it was sometimes very hard to get hold of a copy of **DWM**. Your magazine was not easily available until three years ago. I was wondering if you had an index of your *Fact of Fiction* articles available anywhere? I have looked on the internet and not found anything.

I am particularly interested in the Patrick Troughton episodes. If I knew what issues I was looking for it would help and back issues are available through things such as eBay. Thank you for all that you do!

LENNON ROY GREENVILLE, USA

Funny you should say that, Lennon. Take a look at the poster that's bagged with this issue and I think you'll be pleasantly surprised – as was our next correspondent...

I'm a Survivor!

Back in issue 404, you featured the article *How To Survive 2009*, which I was initially quite dismissive of. I was not overly interested in the spin-off media. I'd read a couple of the books and listened to some audio adventures, but that was about it.

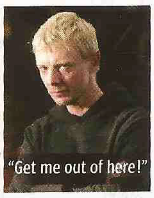
Yet throughout 2009, as well as vastly increasing my DVD and BBC soundtrack collection: I am an avid reader of **DWM**, *Doctor Who Adventures* and IDW comics (plus buying 11 back collections); I have read 11 BBC Tenth Doctor books, two BBC Eighth Doctor Adventures, 18 of Virgin's *Doctor Who* books, two of Big Finish's *Short Trips* books; and I have listened to 75 Big Finish and two BBC audio dramas. Now my life will never be the same. (I need more shelf space for a start!)

CHRIS MYALL LONDON

Yes, but what did you do in your spare time, Chris? Like your shelves, we're nearly out of space. But before we go...

Master of the Jungle?

"Argh, the drums!"


"Get me out of here!"

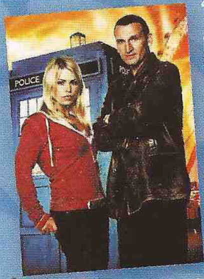
Did anyone else notice the quite staggering similarity between jungle-dwelling Justin Ryan, a close runner-up in the recent series of *I'm a Celebrity... Get Me Out of Here!* and Doctor Who's nemesis, the Master? Could they, perchance, be related?

DAVID FOSTER KENT

ON THIS MONTH... 5 YEARS AGO

Peter Ware looks fondly back at **DWM** 352, from January 2005...

"... And it seems not a moment too soon!"



'We've regenerated!' announced the cover of **DWM** 352 proudly. And what a regeneration! Not only had the mag undergone a dramatic redesign but, for the first time in its history, it had 68 packed pages as standard and was perfect bound. The striking cover image featured the very first, official, posed photograph of the Ninth Doctor, Christopher Eccleston, in costume. And there were plenty more treats for readers within...

A matter of timing...

In an exclusive interview, new producer Phil Collinson was enthusiastic about Billie Piper, the actress chosen to play Rose Tyler. "I honestly think Rose will be the classic *Doctor Who* companion," he predicted. "Her performance will be remembered for a long time..." Spot on! Billie would win critical and fan acclaim for her outstanding performance, culminating in industry awards and a top three place in **DWM**'s Favourite Companion of All Time category in 2009's *Mighty 200*.

Inside
Number
Ten

DOCTOR · WHO
WE'VE REGENERATED!

Comedy Casting

Further guest actors for the new series were also revealed in *Gallifrey Guardian* – and many of them were well known stars of popular British comedy shows. Among them were Simon Pegg, Tamsin Greig, Zoe Wanamaker and – I don't *believeeve* it! – Richard Wilson. The *One Foot in the Grave* legend would appear in writer Steven Moffat's two-part story, *The Empty Child*. "I'm surprised we've such a big star for the part and delighted that we've got such a great actor," Steven told **DWM**. And talking of big stars...

Russell loves David!

Executive producer Russell T Davies waxed lyrical about the star of another of his forthcoming shows, *Casanova*, in his regular *Production Notes* column, as he pondered *17 Things I Have Learned*. 'It's very funny working with an actor who's a *Doctor Who* fan,' wrote Russell. 'David Tennant, a brilliant actor, a lovely man, and a Big Finish stalwart, is playing the man himself, and rehearsals are a right old laugh...' But, he sadly admitted, '*Doctor Who* fans don't give a toss about what's happening on *Casanova*.' Of course we did! And in a few short months, we'd care even more about Mr Tennant himself... DWM

The Future Starts Right Now!

The Eleventh Doctor has risen! And soon, *very* soon, he's starting his new series of adventures. So we went off and found him and his new companion, Amy Pond...

INTERVIEW BY **BENJAMIN COOK**

Well, that was exciting, wasn't it? On New Year's Day, our first, brief glimpse of the Eleventh Doctor, Matt Smith, in action. Look, he has legs! And arms! Hands! Fingers! But he's definitely not a girl. Oh, and he's about to crash the TARDIS...

Some time later, on Earth, **DWM** is spending a Wednesday afternoon in 'The Vicarage', a spooky-looking, semi-derelict property in Rhymney, a small town in south-east Wales. It's 14 October 2009 (wibbly-wobbly timey-wimey, okay?), and the *Doctor Who* production team, three months into filming Matt's début series, is tackling Episode 1 (albeit the fifth episode to be shot), written by the show's new head writer and executive producer, Steven Moffat. Matt is still in the Tenth Doctor's brown pinstriped suit, *sans* jacket now. Karen Gillan, who plays his companion, Amy Pond, is wearing a police officer's uniform (interesting!), with a skirt so short that **DWM** doesn't know where to look.

In a few months' time, none of us is going to understand how we ever lived without the Eleventh Doctor and Amy in our lives. The chemistry between them is red-hot and jump-off-the-screen electric. It must help that Matt and Karen get on so well off camera. Yes, they finish each other's sentences, and often say the same thing at the same time, but above all it's the laughing – the constant cracking up – that reminds us that these two are having the time of their lives. All hail the new TARDIS team! That evening, **DWM** returns home head over heels in love with both of them.

Here, then, exclusive to **DWM**, is Matt and Karen's first ever interview together, conducted on the hoof, in the kitchen of 'The Vicarage'. As you will see, 2010 is shaping up to be the year of Tim Burton-esque fairytales and broken TARDIS consoles...

Hello, Matt and Karen. What can you tell us about the scenes that you're recording today?

Matt: "Karen? Ladies first."

Karen: "Today we have been filming scenes involving... I don't know how much we can say?"

Matt: "It's **Doctor Who Magazine**. We can say anything. They're onside. They're part of the furniture. Older than us, actually. Aren't you?"

It's true. We were first published in 1979.

Karen: "Oh right! Wow! Well, in that case... we're recording a scene with the Face Tendril. It's a very scary scene –"

Matt: "– which is going to be brilliant. The Face Tendril is going to be really special. It's going to be a really cool *Doctor Who* monster."

Karen: "Yeah, very scary."

Did you feel the fear on set?

Matt: "Well, that's the thing that we've got to sell. I mean, I hope so – when you're watching it."

Karen: "So do I."

Matt: "What's mad about this show is, actually, when you're looking at a Face Tendril, it's a ball hanging on the end of a rod –"

Karen: "Yeah, a tennis ball."

Matt: "– or a white piece of tape on the edge of a camera, so you've got to use your imagination."

How much do you know, at this stage, about what's coming up later in the series?

Matt: "You know that Richard [Curtis] is writing one, don't you? Isn't that exciting? It's a good one as well. It's going to be great fun. And Toby Whithouse's is a belter. And Steven is truly a genius. He lives in a fairytale land, and it comes through. That's what I think is magic about this particular series. It taps into the fairytale."

Some of the 2010 series seems a bit Tim Burton-esque.

Matt: "Yes!"

Karen: "Yeah, totally."

Matt: "It is. At night and stuff... I mean, the way that Adam [Smith, the director of Episode 1] is shooting it, it's like *Pan's Labyrinth*-y."

Have either of you offered up suggestions about directions that you'd like to see the show go in?

Matt: "They're very open to our creative impulses. That's why we're here, to be as creative as we can... I think. Do you think?"

Karen: "I think so."

Matt: "It's a process of discovery for everyone, because there have been a lot of changes."

Karen: "Yeah, it's a brand new team, so we're all –"

Matt: "– we're all discovering at the same time."

The new Doctor and Amy – coming soon! © Rex Features

If we asked you to describe the relationship between your two characters...
Matt: "Do you know how they're introduced to each other in Episode 1?"

Well, yes. But that's probably a spoiler. So, what sort of hints can you give us about the dynamic between the Doctor and Amy?
Matt: "There's a real bond, isn't there?"
Karen: "Yeah. A connection."
Matt: "That's wonderful, I think. But also, with that, he's sort of less tolerant than a lot of Doctors, and she's got fire in her soul, in her belly, and so they combust, together... but there's great affection and love there, and we're developing that all the time."

What were your impressions of each other, when you first met? Before the initial readthrough, you had a rehearsal period, right?
Matt: "Yeah. That was hell, that first readthrough."
Karen: "I first met Matt when I did my recall [audition], and I read with him, and he was very friendly, I have to say."
Matt: "Yeah. [Grins] It's all gone down hill, hasn't it?"
Karen: "Yeah, God! No, but I was actually quite intimidated about reading with Matt, because, you know, he's Doctor Who. It was all very scary."
Matt: "It didn't show."
Karen: "Aw, well, thanks, but I was feeling it inside. But he was very friendly, and made me feel at ease."
Matt: "I do the reverse of that now. I'm a complete git, and make her feel uncomfortable. [Laughs] No, I don't."

You haven't driven each other mad yet, then?
Matt: "No! We'd just sort of scream at each other, and then walk off, I guess, if we ever got a rift."
Karen: "Yeah, but I think we've got a good thing going where –"
Matt: "Ooh!"
Karen: "[Laughing] Let me elaborate... we're not in each other's faces all the time."
Matt: "No. No."
Karen: "I don't think it's overbearing yet."

You seem to make each other laugh. Is it difficult to keep a straight face on set?
Karen: "I find that quite difficult sometimes. [Starts laughing again] Like, yesterday, there was this owl –"
Matt: "An actual owl. Quote unquote: 'I can't believe there's a real, actual owl in the tree!' What's it going to be, Karen, a prosthetic owl?! The *Doctor Who* world has infiltrated her mind, body and soul."
Karen: "I couldn't stop laughing. Every time I looked at Matt, it was even funnier. It was... er, what are you doing?"
Matt has leant forward and pulled out Karen's truncheon.
Matt: "It's a truncheon! [Sniggers] Sorry."

Let's talk about your respective costumes. Matt, in Episode 1, you're still wearing David Tennant's suit, in which you filmed the regeneration –

"He's **a lot less tolerant** than a lot of Doctors – and **she's got a fire in her soul**, in her belly, and so they **combust together**... But there's **great affection and love** there..."

Matt, Karen and an ice cream van... find out what happens in just a few months from now! © Rex Features

Matt: "Yes. Well, no, I was in a newer version than this, because this is the raggedy Doctor."

How's it been altered? You're a bit better built than David...
Matt: "FATTER?!"

No! No, no, not fatter at all!
Matt: "My God!"

David is a very, very slim man.
Matt: "Whereas I'm rolling down the aisles! [Grins] Yes, um, well, no, it's... um, I don't know how it's been accommodated. [Pauses] Ooh, I'm just checking my flies are done up."

Right. Have you finished?
Matt: "I don't know if they have lengthened the waistline. One would hope, at the tender age of 26, that I'm not spilling out of it! It's been made raggedy, and there are lots of little oil marks and it's gone through fire, water, rain and everything else. That's what's happened to it aesthetically."

Karen, what was your first reaction to the police officer uniform? That skirt is quite... short.
Karen: "[Laughing] Yes, it is. We kind of went through a long process trying to find this uniform. Initially, they wanted me in trousers, just because of the practicality of running around in things, but I did want the short skirt, because I think it's really suitable as to how we meet her and who her character is."
Matt: "Oh, and let's say it out loud: it's SEXIER, isn't it? COME ON!!!"

It is sexy, Karen.
Karen: "[Feigning modesty] Oh guys, stop."

You must feel sexy in it?
Karen: "I do feel more sassy in it than perhaps other costumes – which is good, because I think she's a sassy lady."
Matt: "[Whispers to **DWM**] Mmm... political."
Karen: "What?!"
Matt: "Heh heh heh."

How have you found the fan reaction to you guys?
Matt: "It's remarkable, isn't it?"

Especially considering you haven't even been on telly together yet.
Karen: "That's the weird thing."

> "When I first **met the Daleks, I couldn't believe it**. It's such **an iconic image**, and it was **just sitting there**! And then you meet **the guys who control them**..."

A young Dalek visits Doctor Who and Amy. © Rex Features

Matt: "It's only this show that sort of covets that, though. It's nothing to do with us; it's the show. It's the force and the power of Doctor Who."
Luke the PR man shows us a photo on his mobile phone of a child who turned up to watch yesterday's location filming.
Matt: "I liked that kid. He came down on set dressed as a Dalek. I went up to him, but I had my warm-coat on – it was so cold – and he had no idea who I was. I was going to go and wave, but –"
Karen: "Aw. He cried. Doctor Boo-Hoo."
Matt: "I know, I know, poor little guy."

A lot of kids are going to identify with your character, Karen. They'll identify with the Doctor, too, but from what I've seen of the way you're playing him, Matt, there's a real edge to him. You think you can trust him, but...
Matt: "[Nods] Mmm."
Karen: "Yeah, he's a bit reckless."
Matt: "People constantly say, 'When this comes on TV...' But then you see a little boy dressed as a Dalek, and you go, 'God, it's real.' It's a privilege, isn't it? But one that we haven't experienced in actuality yet. No, it's remarkable. It is."
Karen: "Yeah. It's insane."
Matt: "When it goes on TV, it's going to be just even more present in our lives."

So, how much of your brain is thinking about the Spring, when these episodes will air?
Karen: "I'm just looking at the tasks that lie ahead right now, but it does sort of come into your awareness every so often, particularly when doing interviews like this. That's when you're like, 'Oh God, yeah –'"
Matt: "You're like, 'It is real. It will go on the telly.'"
Karen: "It's actually going to happen, which is quite scary."

Acting opposite the icons of the series – like the TARDIS, the Daleks, even the sonic screwdriver – must be real pinch-yourself moments?
Karen: "Totally. When I first met the Daleks, I couldn't believe it, because it's such an iconic image, and it was just sitting there... and then you meet the guys who control them on the inside."
Matt: "They're sweet, aren't they? And the first time I saw the TARDIS – ! Even now, I look at it every day and marvel."
Karen: "It's quite breathtaking."
Matt: "It is just the most attractive thing in the world."
Karen: "The colour and everything!"
Matt: "Wherever you put it, it doesn't matter what landscape you place it in, it looks like, I don't know, someone brilliant has gone... kind of, Picasso's gone, 'Right,' and placed it perfectly on a beach or... even when it's in a room, it really dominates. You go, 'Wow!'"

There's a long tradition, dating back to the 60s, of actors breaking bits of the TARDIS console. Have you managed to keep it in one piece so far?
Karen: "[Guffaws] Um... Matt?!"
Matt: "I think I'm the clumsiest Doctor in history."
Karen: "Yes, absolutely. Matt breaks everything."
Matt: "I break it daily. *Daily!* They give me things with trepidation." DWM

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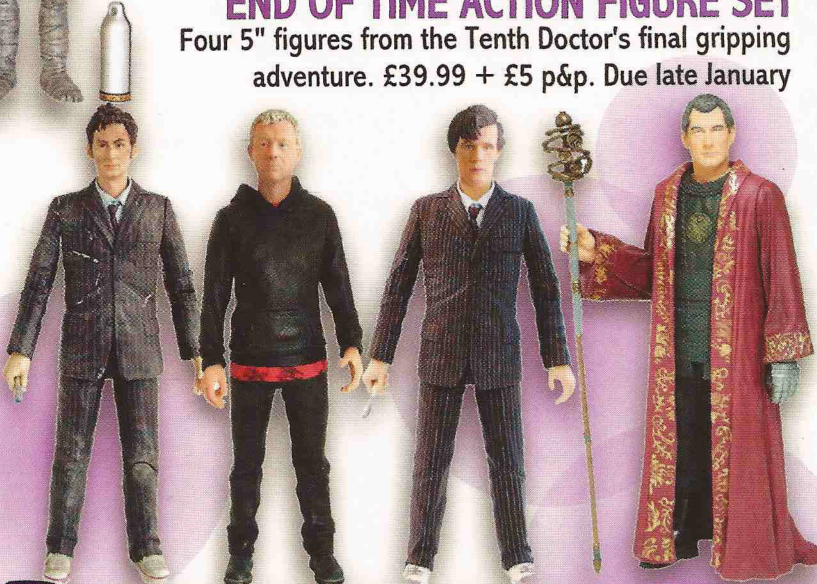

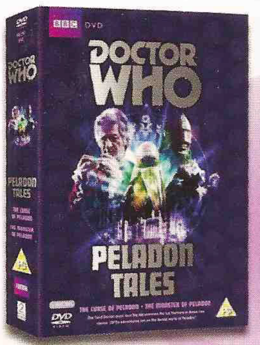
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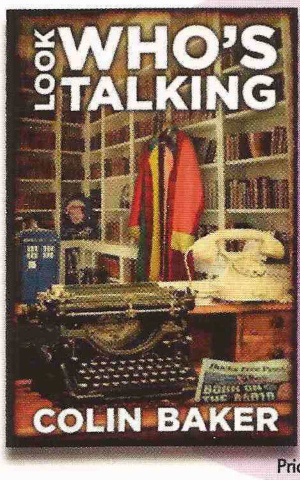
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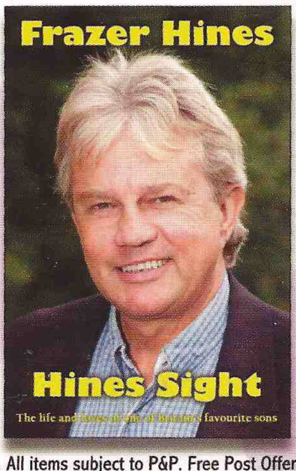
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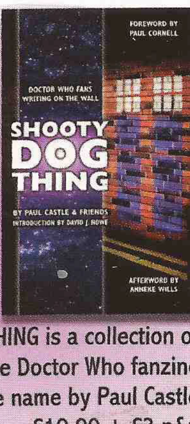
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Takin' Over the Asylum

He agreed to take over the hot seat two-and-a-half years ago, and now Steven Moffat's new series of *Doctor Who* is mere *months* away. Excited? We are...

INTERVIEW BY **TOM SPILSBURY**

Steven Moffat is a busy man. You'll know him as the writer of four exceptionally popular *Doctor Who* stories – 2005's *The Empty Child/The Doctor Dances*; 2006's *The Girl in the Fireplace*; 2007's *Blink*; and 2008's *Silence in the Library/Forest of the Dead*. All four of these stories finished inside the Top 25 of **DWM**'s *Mighty 200* poll. Two of them finished inside the Top 5. So the signs are good for the man who has taken over from Russell T Davies as the head writer and showrunner on *Doctor Who*.

It's Wednesday 2 December 2009. Yesterday Steven finished writing his script for Episode 13, the series finale for the 2010 series of *Doctor Who*. It's the last of six scripts that Steven has written for the upcoming series, and he's had to get it ready slightly earlier than anticipated, as the final two episodes have been brought forward in the shooting schedule. You might think he deserves at least a day off after that, but instead Steven has spent the day working on a script for his new series, *Sherlock*, which he is co-writing and co-producing with Mark Gatiss. And besides *Doctor Who* and *Sherlock*, Steven has written the script for Steven Spielberg's forthcoming *Tintin* movie, and is developing a new sitcom *Adam and Eve* with his wife Sue Vertue, as well as trying to find time to spend with his two young sons (aged eight and ten), and meeting up with **DWM** for this interview. But who needs sleep, eh?

The new series of *Doctor Who* began shooting back in July, with Matt Smith as the Doctor, and Karen Gillan as his companion Amy Pond. The newspapers were awash with photos of the new team filming scenes from Episode 4 at Southerdown in South Wales.

"There was a deliberate decision *not* to do Episode 1 first," Steven explains, as we settle down in a Chiswick club. "We deliberately went with Episodes 4 and 5 first, cos it's a big old mad blockbuster

– a typical *Doctor Who* story in a way. There's no particular reason for you to shoot the episodes in order. In fact, I don't think I've ever worked on a show where the episodes have been shot in order."

That said, Episode 1 was the first episode that Steven sat down to write, though?

"I did. But then I wrote 4 and 5, then I wrote 2, then I wrote 12, then I wrote 13. When I did *Press Gang* [a Children's ITV series written by Steven, running from 1989-1993, starring Julia Sawalha and Dexter Fletcher], we *always* made that out of sequence. Always. And I generally *wrote* it out of sequence, I didn't necessarily write the first episode of the season first. I had a plan for the season. It sounds complicated, but it's not. You've just got to think in your mind how it's gonna run. A nice, typical middle one that could fit into any series, then I'll start working out what I'm going to do for the beginning and the end..."

Unlike *Press Gang* or *Coupling*, his BBC Two sitcom which ran from 2000-2004 – both of which saw Steven writing every episode – the new series of *Doctor Who* has another seven scripts written by other writers. So presumably Steven has to sketch out the shape of the whole series, before the other writers even start work?

"Very much so," he nods. "I had to be very, very clear on what the shape of the series will be. That didn't mean it didn't change. New ideas come along and old ideas would go, but it was very, very clear at each point what we were trying to accomplish. And as ever with any series – the same with *Coupling*, the same with *Press Gang* – I lightly sketched in the ultimately very important plot running all the way through it. It starts in Episode 1 and is properly resolved in a big way in Episode 13. And certain things along the way will take on a significance retrospectively that they didn't have at the time. You have to watch *everything*, that's what I'm saying. Twice. Three times. Tell the world."

> *"... Certain things along the way will take on a significance retrospectively that they didn't have at the time..."*

Ooh, an arc! Over the past four series of *Doctor Who*, since its return in 2005, audiences have become used to plot strands that follow through from one episode to the next. In 2005 of course, there was the mystery of the words 'Bad Wolf' following the Doctor and Rose through time and space. Then in 2006, there was the over-arcing storyline of the Torchwood Institute, while the 2007 series told the tale of 'Mr Saxon'. And then the 2008 run teased us with the return of Rose Tyler from a parallel universe, culminating in the reveal of Davros and his plan to destroy the whole of Reality. The arcs have gradually got more complex and ambitious, haven't they?

"It's interesting, cos I wonder how far you could take it with *Doctor Who*," Steven considers. "A few years ago, I'd have said you could never ever have a long complicated plot arc in a popular drama series, but actually loads of popular drama series do it. What am I saying? Soap operas have nothing else!"

American dramas like *24* and *Lost* are all about their story arcs, and individual episodes often don't make much sense in isolation. But, having said that, in the old days *Doctor Who* stories used to unfold over four or even six weeks. These days you can watch a complete *Doctor Who* story in 45 minutes, or perhaps over two episodes...

"I always feel you should just be able to 'dip in' with *Doctor Who*," Steven states, "but there's a whole lot of nonsense talked about complexity in *Doctor Who*. The *Doctor Who* plots of a single 45-minuter are about as complicated as an old four- or six-part story. It's just a faster kind of storytelling."

But it's not just a matter of storytelling, is it? I mean, back in the day, what if you turned on to *Doctor Who* on any random Saturday. Would it have made *any* sense at all, in isolation?

Five years ago, *Doctor Who* teased us with the 'Bad Wolf' plot arc...

"Yeah, but if you look at those shows, although you don't follow the whole thing, you can watch any five-minute chunk and understand it well enough. It's entertaining enough. There's enough good guys, there's a lot of chasing, funny lines..."

Today, at the start of a 'Part Two' of a *Doctor Who* adventure, there will be a recap of the key moments of the previous episode. Between 1963 and 1989 we generally only got to see the final 60 seconds of last week's episode again...

"I never understood that!" laughs Steven. "Even when I was a kid I wondered, 'What's the point, mum?' It doesn't tell you anything! You may as well just *start*."

At around 7.53pm on Friday 1 January 2010, Steven Moffat's producership of *Doctor Who* officially began, as David Tennant's features disappeared in a blaze of flame, replaced by those of Matt Smith. And although the previous 72 minutes had been written by Russell T Davies, those first words uttered by the new Doctor were written by Steven.

"It's really, really funny. Whenever I say this to anyone else who works in television they think it's the most insane thing in the world! The production teams *literally* handed over at the moment of the regeneration. Me and Piers [Wenger, Steven's fellow executive producer] came in and sat in the chairs, and Russell and Julie [Gardner, outgoing exec] went away. We actually took over 30 seconds before the end of *The End of Time*."

How did that work? Presumably you'd read the rest of Russell's *End of Time* script, so you knew what you were following on from?

"Yes. We had an agreement. Russell said, 'If he is going to speak, you should write the first words, not me.' Obviously, I didn't want to sabotage anything, I had to make it consistent. In fact, though, I'd written my Episode 1 before he'd written David's final episode. So he had to get the TARDIS to a particular place and then I had to write a tiny bit to connect the two, in order to crash the TARDIS. It's just a little bit, of course. I think it's frustrating if you wait all that time to see the new fella and then he doesn't *do* anything! It's a funny scene."

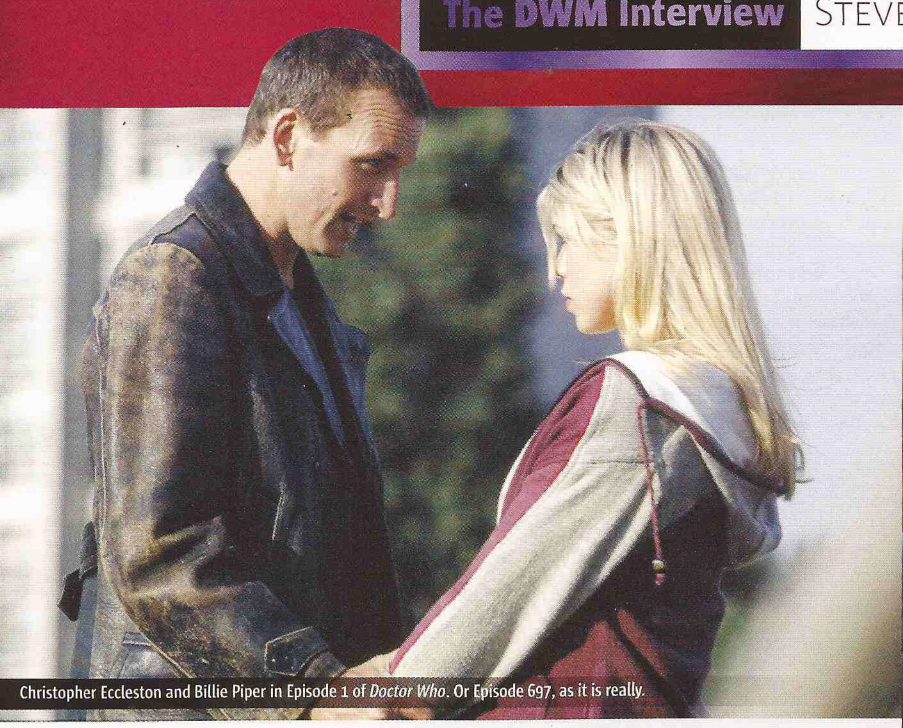
Did you worry about who he was actually talking to? Slightly unusually, the Doctor regenerates alone...

"Well, he has been talking to himself throughout the previous scene, so that's kind of all right!" Steven points out. "I mean, I'm not a big fan of talking to yourself – but then, the Doctor is completely mad, so it's all right! I did worry about that. I did keep saying, 'Who's he talking to?' But then I thought, you'd be quite keen to hear what your voice sounds like. It must be so disorienting! New teeth, new accent!"

Regeneration means new teeth, new everything! Disorienting or wh

When the new series starts later this year, it's not just the new Doctor that viewers will be introduced to. There's a new companion too – and behind the scenes, a new team of producers.

"To be honest, having a new companion is more of a new beginning than the new Doctor. For all ▸


Christopher Eccleston and Billie Piper in Episode 1 of *Doctor Who*. Or Episode 697, as it is really.

The Pertwee years saw the format of *Doctor Who* change radically.

that he's a new Doctor – a new man – he's still fundamentally the Doctor. It's not even new that he looks different. This is the *tenth time* he's looked different!"

In the past, there has more often than not been a companion carrying on through with a change of Doctor...

"Well, do you know, this is *peanuts* compared to when Patrick Troughton or Jon Pertwee came along," Steven argues. "During that time, the whole *format* of the show changed; the entire regular cast of the show changed; the back-story of the main character radically altered and it became a completely different show. It became sort of *Quatermass*. People still went along with it cos it was good. So this is a big one, but it's not as big as *that*. Oh, and let's not forget when Chris and Billie came along..."

When Christopher Eccleston and Billie Piper became the Ninth Doctor and Rose in 2005, they had no-one to directly follow on from. The last TV episode had been nine years previously, and in many ways *Doctor Who* was marketed as a brand new show, with few acknowledgments of the series' past.

"Yes, but I think there were very, *very* few people who watched *Doctor Who* that day it came back in 2005 who *didn't* know that *Doctor Who* had a past. I don't think anyone thought that was *really* Episode 1. I mean, they *didn't*! Even the kids knew it had been around."

I suppose the key point, though, is that you can't assume that the viewer is *au fait* with everything? Every episode will be somebody's first, right?

"Yes, with every single episode, you should be seducing the new viewer – and we do that. I'm quite strict on scripts. We can't make people feel like they haven't joined the club. They should feel that this show is open to them if they want to watch it. It's like with Toby [Whithouse]'s episode, where I specifically said, 'It's Episode 6, let's give them another jumping-on point. A new opportunity to join the show.' It's like an Episode 1 all over again. So you're always doing that, you're always seducing the new viewer... cos we've *got* the old ones!

"The comparison I've always got in my head is... I absolutely love *Buffy the Vampire Slayer*," he continues. "I never watched all of it, but I'd occasionally see an episode and think it was *fantastic*. But now I've stopped watching and think 'I shouldn't be watching now, I should get the DVD box set,' because it's so complicated, there are so many jokes I don't understand, so many references I'm not getting. I feel like I'm not quite invited."

There was something which seemed quite fresh again about the late 1980s episodes, wasn't there? It seemed like a brand new show again, somehow...

"Exactly. I think there are certain givens you're allowed: the Doctor travels in the TARDIS in time and space, just like James Bond is a secret service agent and Sherlock Holmes is a detective. You're allowed those givens. You don't have to know much else. It's quite surprising when you investigate what people *really* know about *Doctor Who*. Ten years ago, when we were doing *The Curse of Fatal Death* [the 1999 Comic Relief sketch written by Steven], we discovered that people weren't quite sure if he's an alien, cos although he keeps saying it, and he says that he's a Time Lord and he's got two hearts, 'Time Lord' still sounds more like a job description! He looks and behaves in a very human way."

The 1996 TV Movie starring Paul McGann had gone one step further, revealing that the Doctor was half-human, and making jokes about him being 'British'...

"... Tom Baker might have sounded posh... but then, everybody on television at that time sounded posh!"

Do you think *Doctor Who* ever went too far that way before...?

"I'm not sure," Steven begins, and pauses. "I mean, possibly, during the mid-1980s a little bit? But they were still great shows..." He pauses again. "That said, I think a lot of the Sylvester McCoy stuff was actually very new-viewer-friendly. It was quite simple; the Doctor just turns up somewhere. I really enjoy the McCoy stuff, I didn't appreciate it at the time, cos I was young and pompous..."

"... and more recently we've had 'Lots of planets have a North!'" Steven continues. "It's a running gag we're all in on. He's not a hugely 'alien' alien. He doesn't even have a rubber forehead."

This said, does Steven feel that the Doctor's character has subtly changed over the years? Has he become more 'human'? He seems to have become a lot more 'casual' in his manner these days...

"Has he? I mean, I'm really intrigued by this, because people have said that and I wonder how much the series was really that different from the way it is now. Yeah, he sounded posh – Tom Baker sounded posh. But then, *everybody* on television at that time sounded posh. Posh was invisible. Tom Baker only sounds posh in retrospect."

Is it more a matter of the performances of the different actors who have played the Doctor then?

"Well, what I mean is, it's just that the norm for television these days is for people to have 'normal' accents as opposed to 'posh' accents. So the Doctor talks a bit more 'normal'. The Doctor always has to fit into his television landscape."

Can you imagine William Hartnell saying the sort of lines that the Doctor has now?

"Well, no... but I can imagine Patrick Troughton. William Hartnell is almost out on his own as the Doctor. He's the exception now. I mean, contrary to what many people say, he is the only Doctor who's portrayed as an old man. All the others are portrayed as either middle-aged or young. Patrick Troughton? He's quite casual in his weird way..."

Russell T Davies has talked about how writers would sometimes end up writing for how they *imagined* the Doctor used to be...

"Well, that's a very intriguing phenomenon, because it's like a misremembering of how the Doctor spoke. If you look at the old Doctors, although he's got a posh accent a lot of the time, he *doesn't* say 'indubitably', he doesn't talk in a very high-fallutin' lecturer way. Tom Baker's Doctor always wanted to go to funfairs and ride steam engines! The villains got to say grandiose things like 'the catharsis of spurious morality,' but the Doctor himself generally doesn't. Even William Hartnell's Doctor talks to people in a very sincere, direct way. He doesn't talk down to them, he doesn't lecture them, he's quite relaxed with them. I don't think our Doctors – the three modern Doctors – are really that different. They don't sound as posh is the biggest thing I can say. And that's cos all of television sounds less posh, it's just moved with the times, that's all."

The Eighth Doctor: half human – and British too!

Steven has now written for all three of those twenty-first-century Doctors – Christopher Eccleston, David Tennant and Matt Smith. So, the big question is, given what we've discussed about posh accents and the different performances, is there really a difference in the way the character's dialogue is actually *written*?

"It's mostly what the actors bring to it – but the Doctor is the Doctor," Steven stresses. "And even if I was writing for one of the old Doctors – and I've written for Peter Davison as well, remember! – you just write the Doctor. But I think one thing that runs throughout the entire series is that he explains stupefying complex ideas in the most entertainingly casual way. That's the joke of Tom Baker, he always makes it sound so ordinary. He's always been like that."

Is that one of the key differences between *Doctor Who* and, say, *Star Trek*? Where the US show tries to deal with 'real' science, and to explain things more precisely, *Doctor Who* gets by on metaphor?

"Well, it's a real problem, because sometimes you *need* to do fake science in *Doctor Who*. I can't bear it when the Doctor spouts technobabble, because it feels so *wrong*. It feels wrong for a modern Doctor, it feels wrong for *any* of the Doctors – that's why I ended up with 'wibbly-wobbly, timey-wimey'. I've been slagged-off for that by some fans – as if saying 'wibbly-wobbly, timey-wimey' is any *less* scientifically accurate than 'interfrastically neurone specific'. It's *all* nonsense! But 'timey-wimey' isn't trying-to-sound-important nonsense."

The Doctor. The same man who's now played by Matt Smith. But how different is William Hartnell from all his succ

When *Doctor Who* returned to television in 2005, there were a lot of stereotypes and prejudices about what the programme was like – many of them unfair and untrue, it has to be said. Does Steven believe that some of those stereotypes have been broken down and banished forever?

"Yes – and replaced by new ones!" Steven laughs. "And I'm not that *au fait* anymore as to what the new stereotypes *are*, cos I'm more inside than outside, I suppose."

Would eleven-year-olds today even be aware of what the old prejudices and stereotypes about *Doctor Who* used to be, though?

"No, but young kids watching the old shows *at the time* weren't aware of the stereotypes, either! I wasn't. I just thought it was really exciting! And actually, if you look at the old shows in the context of the time, they were pretty bloody amazing! And one day, the show that we're making today will look a bit tatty compared to the *Doctor Who* they're making in 20 years' time."

There's a bigger point here, though – when *Doctor Who* returned, it was clearly the same show that had run between 1963 and 1989, albeit one that had been updated for the modern era, just as *Doctor Who* always had been over those 26 years...

"Well, you don't screw around with a format as good as that," Steven interrupts. "It's *brilliant*. So Russell didn't screw around with it, cos... why would you? I mean, it is *brilliant*!"

But it was more than that – Russell made the decision, from the outset, that his new Doctor would literally be the same character first played by William Hartnell. This would be no reboot or remake. The man that met Rose Tyler in a department store basement was the same man we had first seen in the Totter's Lane junkyard in 1963.

"I think the answer to that is very, very simple," Steven considers. "If we were doing James Bond and we had a new guy, we would say 'it's a reboot,' of course. But with *Doctor Who*, we're used to the idea of how cast changes are incorporated into the show. So it's better to keep going with it. It's just simpler."

So if there had been a reboot in 2005 and Christopher Eccleston had been a completely unconnected 'first' Doctor...

"... you'd spend more time explaining *that*, so why do it?" Steven shakes his head. "You've already got a show with a built-in self-renewal device. You therefore don't have to renew it, you rely on that and the audience will go along with it."

But this was by no means a certainty, was it? It seems the obvious thing to have done, five years on, but there were all sorts of rumours about the return of *Doctor Who* before it actually came to pass. Many of those potential producers would have started from a scratch and binned the show's history. Not everyone would have taken Russell's approach...

"No, but I think anyone *sensible* would have," says Steven. "There were other proposals for a new series of *Doctor Who* that involved rebooting it. But that was insane, because every single one of those reboots would involve giving the Doctor an origin – running away from Gallifrey, or starting his voyages. Why? *Doctor Who* never actually started that way, it started mid-flow, with him already having adventures. There'd be no reason to do it."

The new series of *Doctor Who*, which, by the time you read this will be well over half-way through its nine-month shoot, is being produced, officially, as 'Series One'. It even says so on the clapperboards and production paperwork. Er, *what*? After all this talk of reboots, do we have any reason to be worried? **DWM** has received concerned letters. Are we all thinking about this too much? What's going on? Steven takes a deep breath.

"How do you number the series of *Doctor Who*?" he asks, with a mischievous smile. "And I fess up to **Doctor Who Magazine**, the whole 'Series One' thing came about when I had to give a speech to the various licensees, explaining why they should be excited about *Doctor Who*. The message coming back, before I went into that meeting, was that 'Series Five means an aging brand'. And it struck me, my God, 'Series Five' is a very, very, *very* boring number. But there are two other numbers you can use – 'Series Thirty-One' or 'Series One'.

"It's Series Thirty-One of *Doctor Who*, and it's Series One of Matt Smith's Doctor," he clarifies.

"Those are both real numbers. I submit that 'Series Five of *Doctor Who*' means *absolutely nothing* unless you really believe that Matt Smith is the Third Doctor. Everyone knows he's the Eleventh Doctor, so that means it's definitely *not* 'Series Five'. Whichever number you choose, 'Series Five' is the one that's flawed. But never mind all that, I was saying to them, 'You can't go away saying "Series Five, aging brand," cos it's Series Thirty-One – it's epic and immortal!' When I was a kid – when I was an *adult*, to this day! – I always counted it by Doctor. I just knew it was Tom Baker's fourth series, or Peter Davison's second series, or whatever."

It's true, isn't it, that in the real world, everyone just stops counting after a certain number anyway?

"I have watched every episode of 24 as it's gone out and I couldn't tell you what number series we're on," Steven nods. "It's just 'the next series'. So, basically, 'Series One' is an exciting sentence. 'Series Thirty-One' is an awe-inspiring sentence. 'Series Five' is a boring sentence – and also a complete *lie*."

Just over a week ago, **DWM** attended a cast readthrough for the new series. It was Monday 23 November 2009 – and Steven reminded everyone of *Doctor Who*'s anniversary, and introduced the scripts as Episodes 6 and 10 of Series Thirty-One. It seemed amazing that these episodes will be part of the very same TV show that had started –

"Forty-six years previously!" completes Steven. "Yes, I think that's exciting. I have *no* problem in calling it Series Thirty-One. In fact, I'd *rather* call it Series Thirty-One, because that means it's immortal. It's an incredible achievement to have that number of shows and that level of success. It's become a slight issue for me over the years, that people like to pretend that it only got good in 2005. That is *not true*. It was already a phenomenon and every single *huge*, iconic success in *Doctor Who* was in place by about 1970. So we should honour our past, because that's where the sonic screwdriver and regeneration and the Doctor and police box and the TARDIS all came from. The absolute bones of this show were made a long, long time ago."

If we're looking at the iconic successes of *Doctor Who*, Tom Baker was always *the* Doctor that the public instinctively thought of, wasn't he? Has David Tennant changed that impression now? Tom himself recently said in **DWM** that David has been the most successful Doctor of all...

THE **TARDIS** INSIDE OUT...?

If you've seen the paparazzi photos of the new series in the press, you might have noticed that the TARDIS exterior has changed slightly. It's now a much brighter blue, with white window frames, and a St John Ambulance sticker on the door. So what's the score, Steven...?

"There's no mystery to it, I just like the version of the police box in the Peter Cushing movies, that's all. It is the prettiest one. So I wrote it in. It is, actually, the same dimensions as the previous prop, it's not any different. It just got white windows – and, I think, a lovely new blue colour, which I think is gorgeous. I absolutely adore it. There are very, very small areas in which I feel free to indulge myself..."

There's a line in *Blink* which notes that 'the windows are the wrong size'...

"Yeah, that was just a little gag, really just to make *Doctor Who* fans laugh. And indeed, it's a little conspicuous, cos it makes no sense within the show! But if you take over *Doctor Who*, you've got to do one thing, *one thing*, surely, just for the sheer hell of it! It's still not completely right. The wording on the door sign, I turned 'officer' to 'officers'. But principally, I do think that the Peter Cushing police box was absolutely beautiful and I wanted to get it into the show, so... there's a plot reason for it, I wrote in why it happens."

Is that the most self-indulgent thing you've done on *Doctor Who*?

"I think it is," he laughs. "That's the only one that's 'because I felt like it.' You take this job on, you're not gonna get to see your family, you're gonna endure a world of pain... so I want to make the police box look like I think it should. Hurrah!"

Will 99% of people notice any difference?

"Well, actually, when the new police box turns up, I think you'll notice, yes. It's not like we pretend it looks the same. We do acknowledge that it's different."

There's an elephant in the room. **DWM** can't resist asking any longer. So. Steven.

What about the *inside*...?

"It's different on the inside too."

And...? We'll see that in Episode 1, too?

"Yeah."

And you're just as pleased with how the inside looks?"

"Yeah, it's great."

Despite repeated prods, no further details are forthcoming. Spoilsport. It looks like we'll just have to wait and see...

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

That scarf – an icon of *Doctor Who* that still hangs on...

"It's remarkable how that scarf *still* hangs on, given how the Doctor hasn't worn a scarf for a long, long time," Steven notes. "But yeah, Tom would definitely be the best survivor of the original run. But, you know, they're all good. An amazing array of lead performances."

But isn't this the nature of *Doctor Who*? If it carries on for another half a century, new Doctors will become as iconic and as remembered as well as Tom and David...

"Oh yes. I don't think anybody *really* worries about that. It's a very fan impulse, if I can say it – and I can, cos I'm a fan – to make a list in order of preference. No-one in the real world does that. With the new guy it's 'do I like him, or do I not?' and that's it."

When Matt Smith arrives properly in a few months' time, you don't want people to be thinking of him as 'the Eleventh Doctor' as such, he just needs to be thought of as *the* Doctor. It's vital that the audience sees him as the same man, right?

"Yes, he is the man you've just seen, trying to deal with the fact that he's now a different shape. That sinks very much into our first episode, he's dealing with the fact that he's new. Imagine the trauma! Imagine if someone just took you, and without any by or leave, made you somebody else! You'd have to just deal with it. And for most of that episode, Matt's Doctor doesn't even know what he looks like. It's a fascinating thing. But it's still clear he's absolutely the same man."

Matt Smith was the third person seen by the producers for the role of the new Doctor. We'll come back to the subject of Matt's audition next issue. But dozens of other actors were seen – of many different ages and backgrounds. Without getting into specifics of who else auditioned, not all of the actors who went for the role were white. Last November, comedian Lenny Henry wondered in an *Evening Standard* interview if we'd ever see a black Doctor Who. What does Steven make of those who opposed the idea of the Doctor changing skin colour?

"How can you cling to the logic of regeneration when, never mind colour, how does he change *height*?" Steven counters. "I mean, between Colin Baker and Sylvester McCoy, where did the extra bits *go*? Are they stored in hyperspace or what?"

So, if you accept the idea of regeneration at all, there's no reason why he shouldn't change colour then? If we go all Christopher Hamilton Bidmead for a moment, surely that would make slightly more scientific sense than him changing *size*?

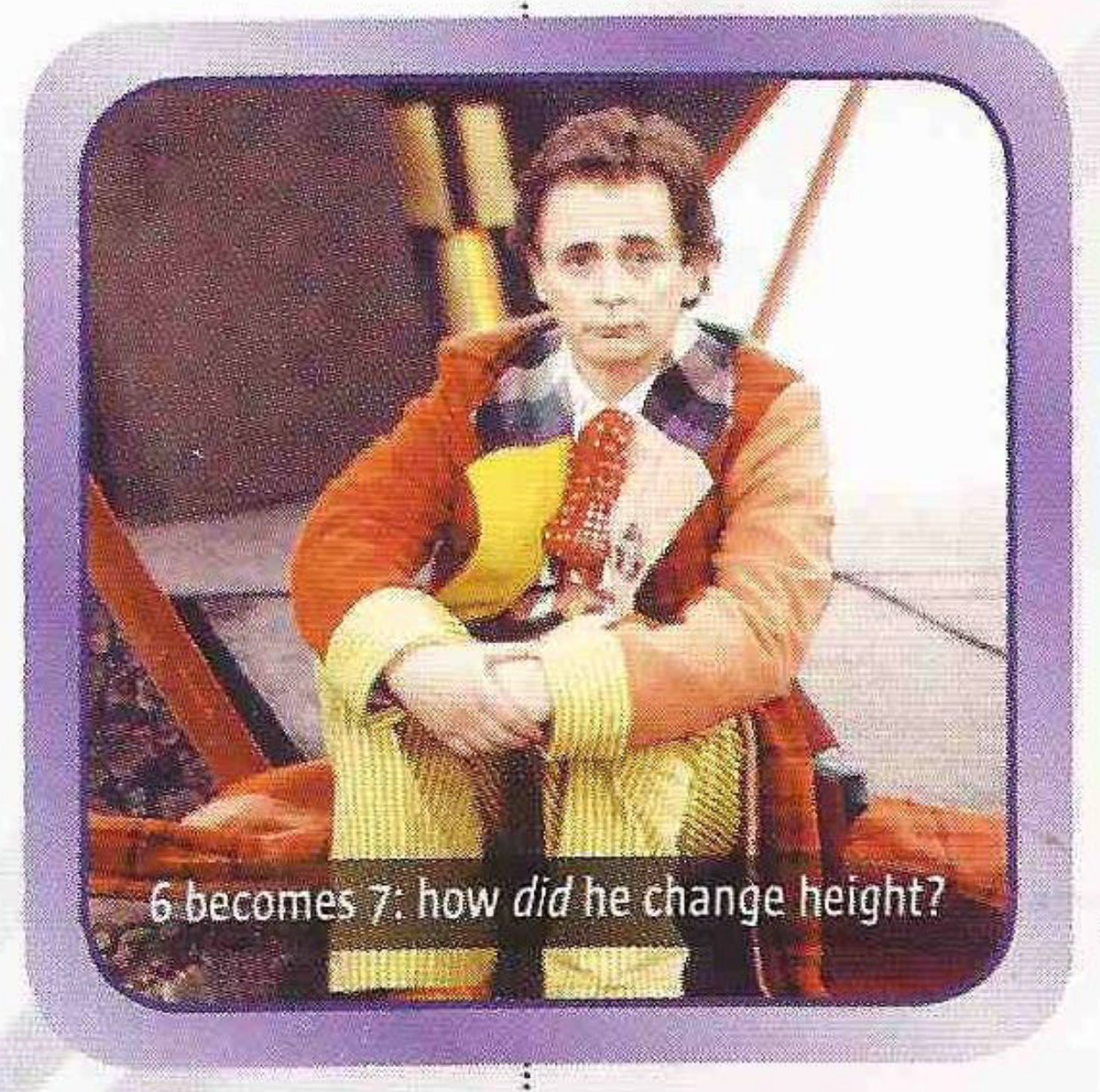
"Oh, hugely!" Steven chuckles. "How does he always have his hair done when he regenerates? As everyone's just seen, he regenerates with a parting! How does he do that?! Why has he shaved? How could *any* of this work?! So he could absolutely change colour, yes. His skin pigment has already varied, it would just vary a bit more. I mean, surely it's no more remarkable than his hair changing colour or his eyes changing colour? And certainly less remarkable than altering his height!"

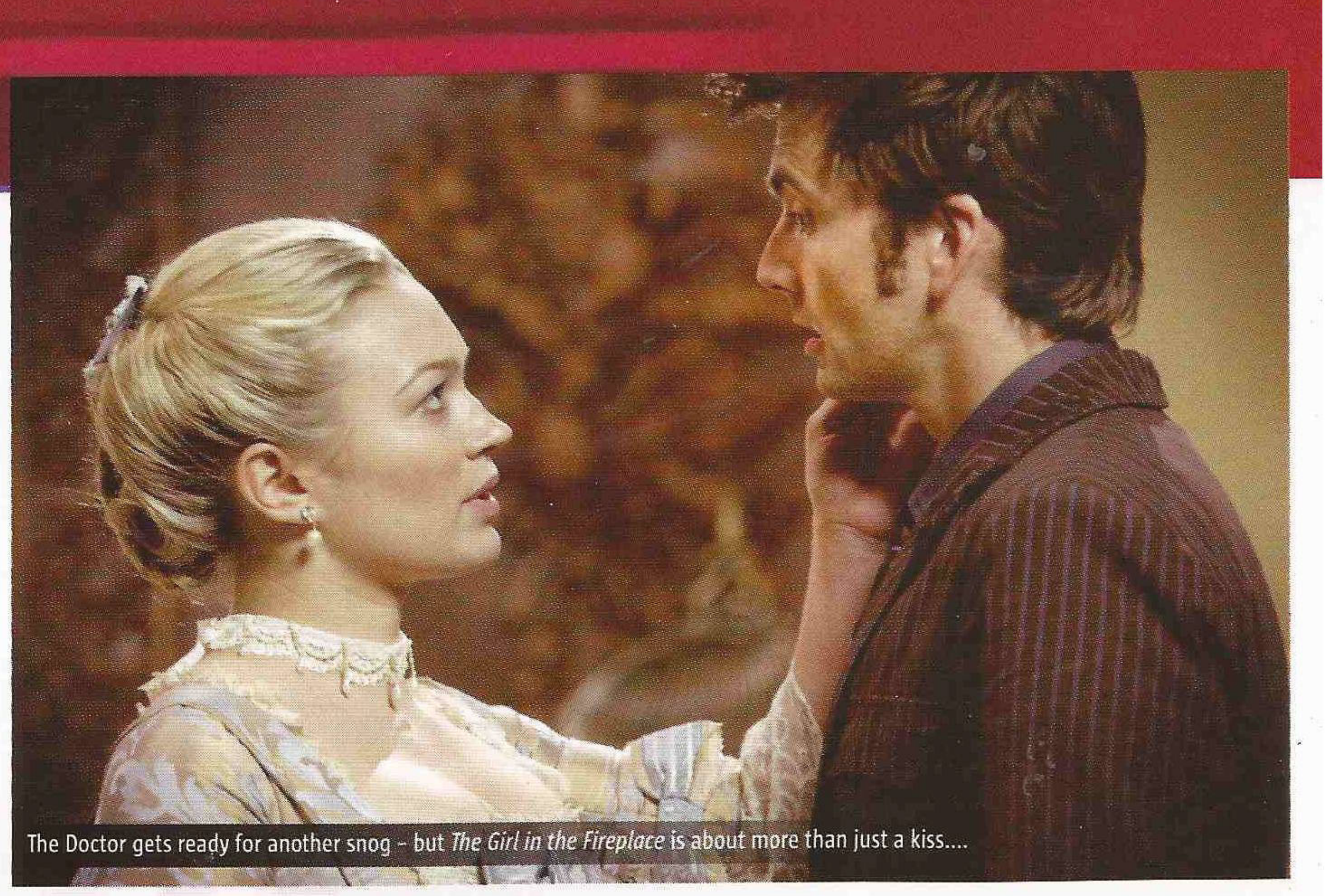
Okay, fair enough. But... what about changing gender? Is that a step too far?

"Well, it could happen one day..." Steven begins, before pausing for thought. "... And it's an exciting possibility. I would worry that you would no longer believe that it was the same person. Cos that's a *big* one. If a man changes his shape and appearance, I could believe it's still him. I think the critical thing about regeneration – the thing you can't ever lose sight of – is not simply establishing a new Doctor, it's that you're saying 'this man is *definitely* the same guy you've been following', really, absolutely, still *him*. I wonder if making him female might push it? Maybe not. Maybe someone will come along who's much more up-to-date and modern than me, and it could work. But I would worry that you might not believe."

It's certainly a favourite rumour of the British press – and it was the final joke of *The Curse of Fatal Death* with Joanna Lumley, of course...

"... And as you've just seen, the Doctor checks his hair and wonders if he's a girl! Given that the science of regeneration is nonsense, I don't think there's any *scientific* reason he couldn't do it. But it's a problem of narrative. Would you *actually* think it was still him/her? Would you actually think 'that's still William Hartnell'? At this moment, I do believe that the character we're looking at is the same one William Hartnell played. All right, he's got younger and he's in a new body. But the Doctor is quite blokey in certain respects. There are certain aspects of him that are quite male – his inability to settle down, his restlessness, his desire to avoid emotion and tinker with his engine – which all feel to me to be quite male. But, someone else may one day come along and say, that's a rule, let's break it. That's great when people do that."


6 becomes 7: how *did* he change height?


The Doctor gets ready for another snog – but *The Girl in the Fireplace* is about more than just a kiss....

Does Steven feel that *he's* broken the rules of *Doctor Who*? I mean, to take a possible example, the Doctor seems to snog ladies a lot more these days. Was that a rule that's been broken? Is it *such* a change...?

"I don't think it really is," Steven shrugs. "I think a fuss is made of that by a very small number of people. The truth is, in *Doctor Who* of old, *nobody* snogs! The Doctor was just one of a range of characters who *didn't* snog. In fact, he was among the more flirtatious characters in the old days! I mean, Sarah Jane never snogged, no-one ever reacted to it. Neither did the Brigadier! It was not a thing they were singling out about the Doctor. He was like everybody else in the show – he didn't take an interest. Actually, now we've gone a lot further to say that he is very reticent in those matters, because we see him faced by those things. There's Rose, who he does *not* get together with, despite living in the same house as her, in effect. He's a bit flummoxed by Madame de Pompadour. Actually, old *Doctor Who* never specifically said that the Doctor avoids such encounters, but modern *Doctor Who does*."

The Doctor's first proper on-screen snog was in the 1996 TV Movie, of course, when it was far more of a talking point...

"Yeah, but they did it with no preamble whatsoever. Even if that had been a brand new character, you'd be saying, 'They just suddenly kissed!' I mean, as a piece of narrative you're thinking, 'Where was the first flirtatious look? When was the moment that their hands touched? When was the moment that they thought this is happening?' It was just suddenly, 'Ah, we're both relieved! We'd better kiss!' *That's* what people have objected to. Doctor Who's been snogging ever since then, and the truth is people *haven't* objected. People are perfectly fine with it. If I can blow my own trumpet, *The Girl in the Fireplace* is a very popular episode and it's very explicitly a straightforward love story. And it's *all* about that. Absolutley, *explicitly* all about that. It's just how you handle it, how you do it."

When Madame de Pompadour first pounces on him, the Doctor really isn't expecting it, is he?

"No, but he *likes* it. He's really quite thrilled! But then, in my view of the Doctor, the Doctor's open to anything; you know, he's excited about *anything*. And so if a beautiful woman snogs him, he thinks '*Brilliant!* That's a *fantastic* experience! I just snogged Madame de Pompadour!' Obviously, I *loved* writing that line. And I think you love him for that. I mean, if you thought he was going, 'Oh, my dear! Ugh! Ugh! How horrible!' you'd think he was a stuck-up old prude! But if he gets excited about it, it's brilliant, it's lovely.

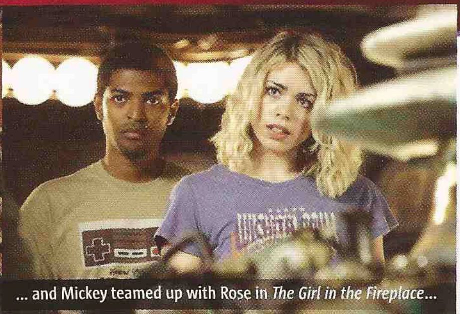
"But you know, that's a very popular episode and it's about way more than a snog. It's about a genuine emotional connection he makes; who knows what they did that night when she drags him off for a 'dance'? You know, no-one turns a hair because it's, dare I say, correctly delivered. But what is significant is that whereas Sherlock Holmes stands up in the stories, the original stories, and says 'I don't do that sort of thing,' show me the line in *Doctor Who* where he ever says it. He *never says*, 'I don't do that sort of thing.' In fact, sometimes, he says the exact opposite!"

Well, we do know he's a grandfather, right from the very first episode...

"And he seems to be to me, as a character, *worldly*. I think if the Doctor behaved in a lustful, libidinous, skirt-chasing way... that would be awful! I don't think that's the Doctor at all, he's not like that. But to say that he doesn't *notice* which ones are the girls and which girls are pretty... you haven't been watching the same show *I* have, because he does. He likes them. He doesn't necessarily do anything about it. He would never be lustful. He's far too high-minded and marvellous

> *"... I wonder if making the Doctor female might push it? Maybe not. But I'd worry that you might not believe..."*

Rose and Jack were the companions in Steven's *The Empty Child*...



... and Mickey teamed up with Rose in *The Girl in the Fireplace*...

... Sally and Larry formed a partnership in *Blink*...

... while Donna and River compared notes in *Silence in the Library*.

to be like that. Before I quit internet-reading altogether, I read things saying I was turning him into Captain Kirk or James Bond. I thought, I'm really not! He never gets anywhere with any of those girls. He just likes them!"

Well, Captain Kirk doesn't seem to have relationships, he's just interested in a bit of skirt, surely?! But that's not what the Doctor sees in Madame de Pompadour...

"Nor with Rose. It's a genuine emotional connection. And he's a high-minded chap, brilliant scientist, explorer. He's probably more interested in the relationship than in the physical expression of it. That's not him is it? He wouldn't *be* like that. He would do all that, and I'm sure he has done all that, but he's too decorous and too gentlemanly ever to make that the central fact of his being. That would be awful."

There's a bit of an awkwardness about the Doctor when it comes to the physical stuff, isn't there? But then, that's probably true of most blokes. Er, not the two of us chatting now, obviously.

"Absolutely!" Steven laughs. "In fact, there are an awful lot of people in the world like the Doctor. There are almost *no* people like James Bond. People don't really behave like the vamps of either sex the way that they do in movies; we have relationships with people, and we fall in love with them and then we do all that... We want to believe in love more than we want to believe in sex, we always do. For me, the Doctor has all that stuff going on, but it's not at the front of his life. He wants to explore the universe and have adventures; and he wants to meet people, and he falls in love with lots of people. He's a serial falling-in-lover. He loves them all. It's not the same thing as being lustful or libidinous. That's not what he's about."

So, is that the key to what the Doctor has with his companion?

"I think he's so old, and so clever, and seen so much, that unless he's got someone with him who's still gobsmacked by it all, he can't reconnect with how amazing his life is. When he's off on his own, exploring the universe, as with David's last episodes, I think he doesn't really know how to be impressed."

> "... I've always liked having two companions. If the two of them connect, it makes the Doctor that one step back."

Does the Doctor need someone to show off to, do you think?

"Well, he's a *little* bit of a show-off, but what he's showing off isn't him so much as 'look what I can do'. I think he likes someone to share it with. He's clearly desperate for that company, and loves saying, 'Look at all this wonder, I'd love you to see it, because when you see it, you're excited and I can *remember* how to be excited, cos I'm so old and wise...'"

I wonder if Steven feels that *Doctor Who* works best, then, with the Doctor and one companion?

"Not necessarily. I don't think that's necessarily true. I think it's simpler, and sometimes maybe it's a little bit faster, but in all my *Doctor Whos*, I've always had two."

Steven's first *Doctor Who* story, 2005's *The Empty Child/The Doctor Dances*, saw Captain Jack Harkness join the Doctor and Rose.

"... And then it was Mickey and Rose in *The Girl in the Fireplace*, and then it was Sally and Larry in *Blink*, and then it was River and Donna in *Silence in the Library*. I quite like it with two companions, cos there are two people to talk about him, I think that's quite nice. The Doctor can exist as someone to be talked *about*, whereas if it's just the two of them, there's never an occasion when someone says, 'Why does he always do *that*?'"

The Second Doctor, in particular, was often accompanied by two companions – who could compare notes about the Doctor's often strange behaviour. And the Doctor *is* a bit odd, isn't he?

"Yes, he's *totally*, *utterly*, *barkingly*, madly odd!" Steven agrees. "So yes, I always have quite liked the two companions thing. I don't know that I think the single solo companion is necessarily the best way to do it. There's more than one way. And if the two companions have a connection with each other, it just makes the Doctor that one step back – just that slightly odder person. He's not an equal. I never quite like it when they say 'and now the Doctor and his companion are equals'. No they're not. He's 900 years old, and he's a bloody *genius*."

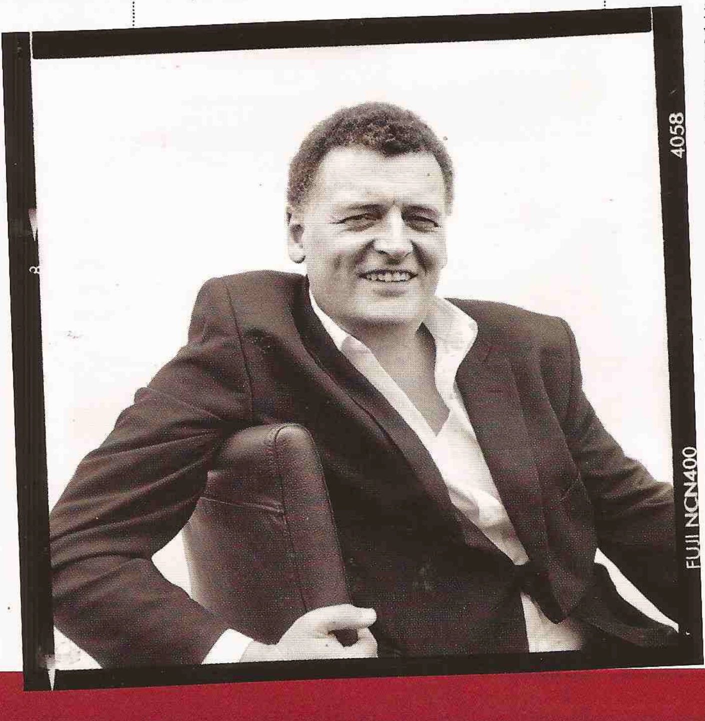
But when *Doctor Who* first returned in 2005, much was made of the Doctor and Rose being equals...

"Well, I think it's absolutely true that they're equal in the sense that they're of equal *importance*," Steven stresses. "But they're not of equal stature within the show, at all. They can't be. It's anything *but* a relationship of equals."

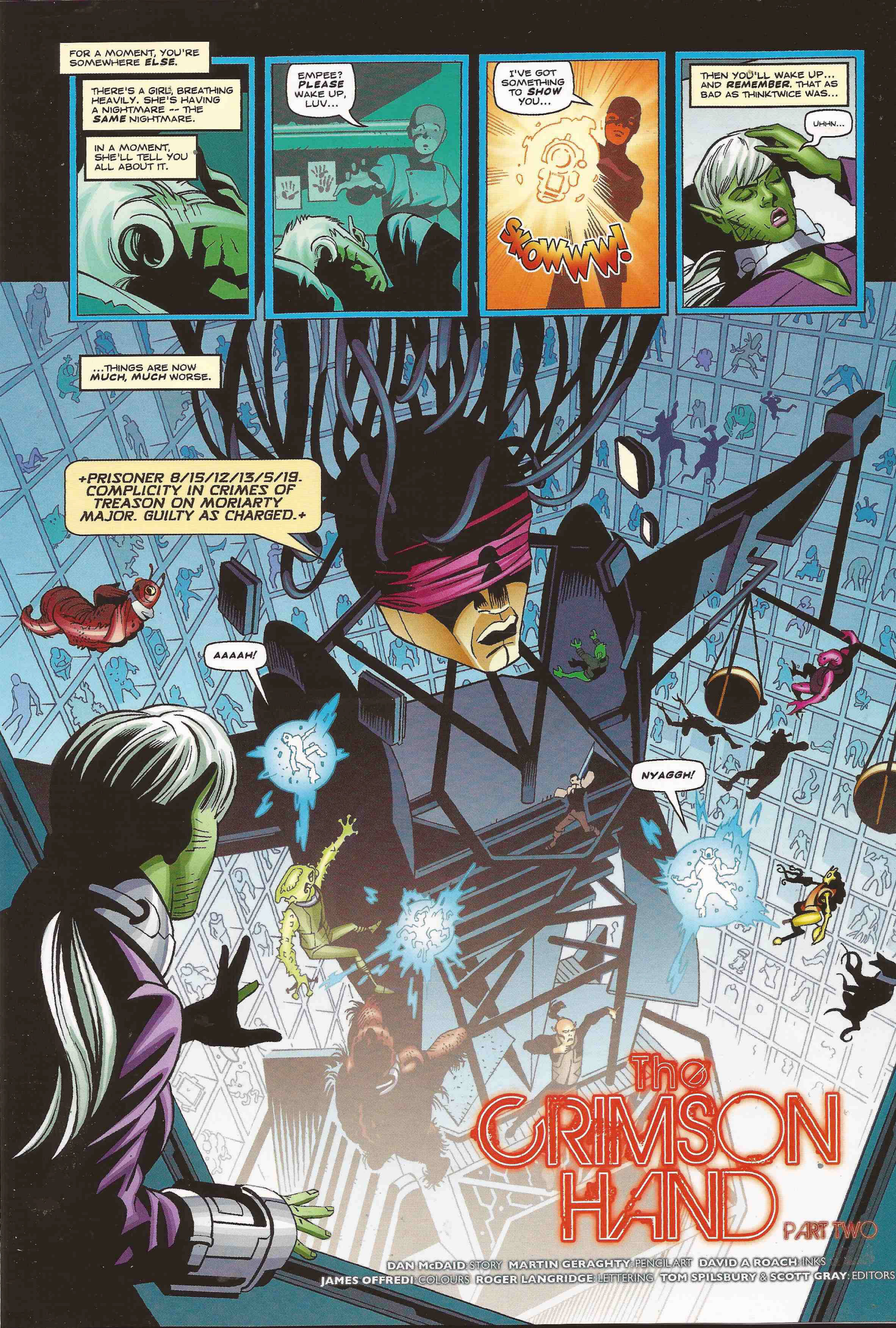
But the companion is perhaps especially important because he or she is the audience's viewpoint character. The Doctor can't be that viewpoint character. Or can he...?

"Well, it shifts as it goes on, doesn't it?" Steven suggests. "When you first bring the Doctor in, with William Hartnell – or with Christopher Eccleston – he is the unfamiliar and you have to get to know him through the familiar. But as the series goes on, even as he changes his face, you get to know him better than the new people coming up. So by the time, say, Donna comes onboard, you actually know the Doctor better than her. You're actually waiting to see how he deals with Donna. *That* becomes the joke.

"Having said that, he's a strange fella, isn't he? Lovely, exciting and wise, but strange. And it's quite nice to have two people to say, 'He is *strange*, isn't he? What's he like?' And I like that element of it. So, hopefully we'll have all that range in the new series... Well, we will!" DWM



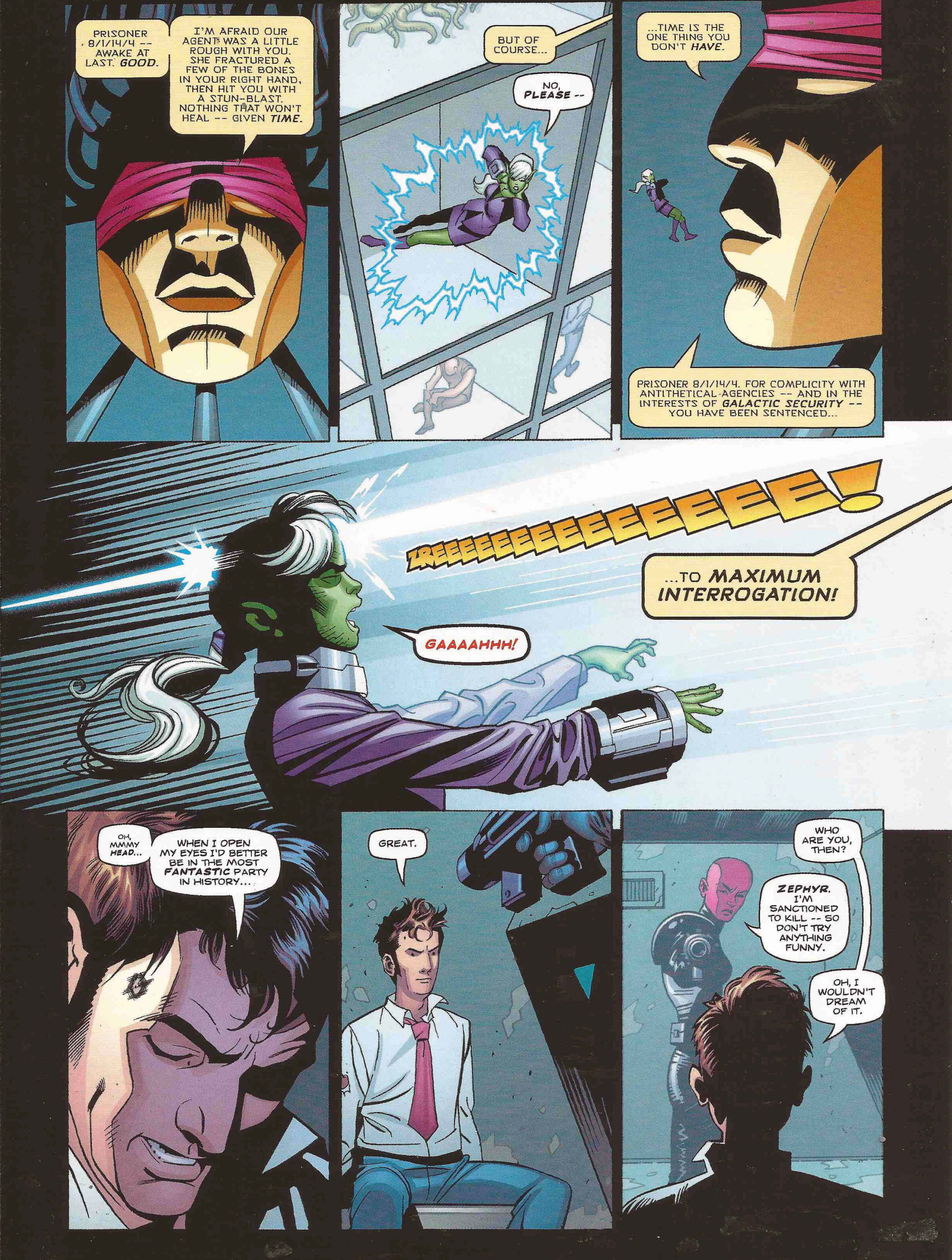
Next time: Steven chats about casting Matt Smith and Karen Gillan, choosing the Eleventh Doctor's costume, fighting against the weather, and much, much more...

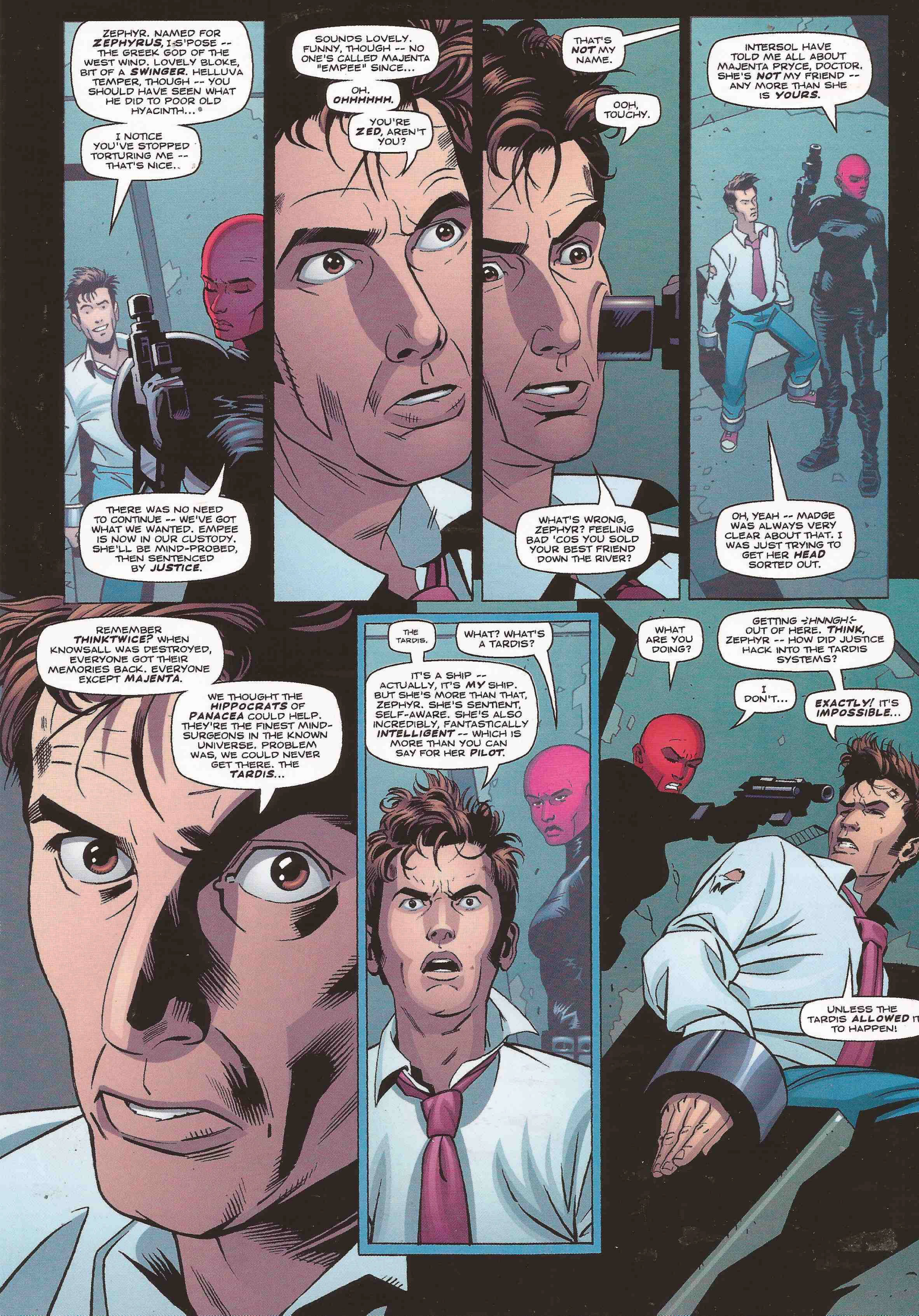

FOR A MOMENT, YOU'RE SOMEWHERE *ELSE*.
THERE'S A GIRL, BREATHING HEAVILY. SHE'S HAVING A NIGHTMARE -- THE *SAME* NIGHTMARE.
IN A MOMENT, SHE'LL TELL YOU ALL ABOUT IT.
EMPEE? *PLEASE* WAKE UP, LUV...
I'VE GOT SOMETHING TO *SHOW* YOU...
SKOWWW!
THEN YOU'LL WAKE UP... AND *REMEMBER*. THAT AS BAD AS THINKTWICE WAS...
UHHN...
...THINGS ARE NOW *MUCH, MUCH* WORSE.
+PRISONER 8/15/12/13/5/19. COMPLICITY IN CRIMES OF TREASON ON MORIARTY MAJOR. GUILTY AS CHARGED.+
AAAAH!
NYAGGH!

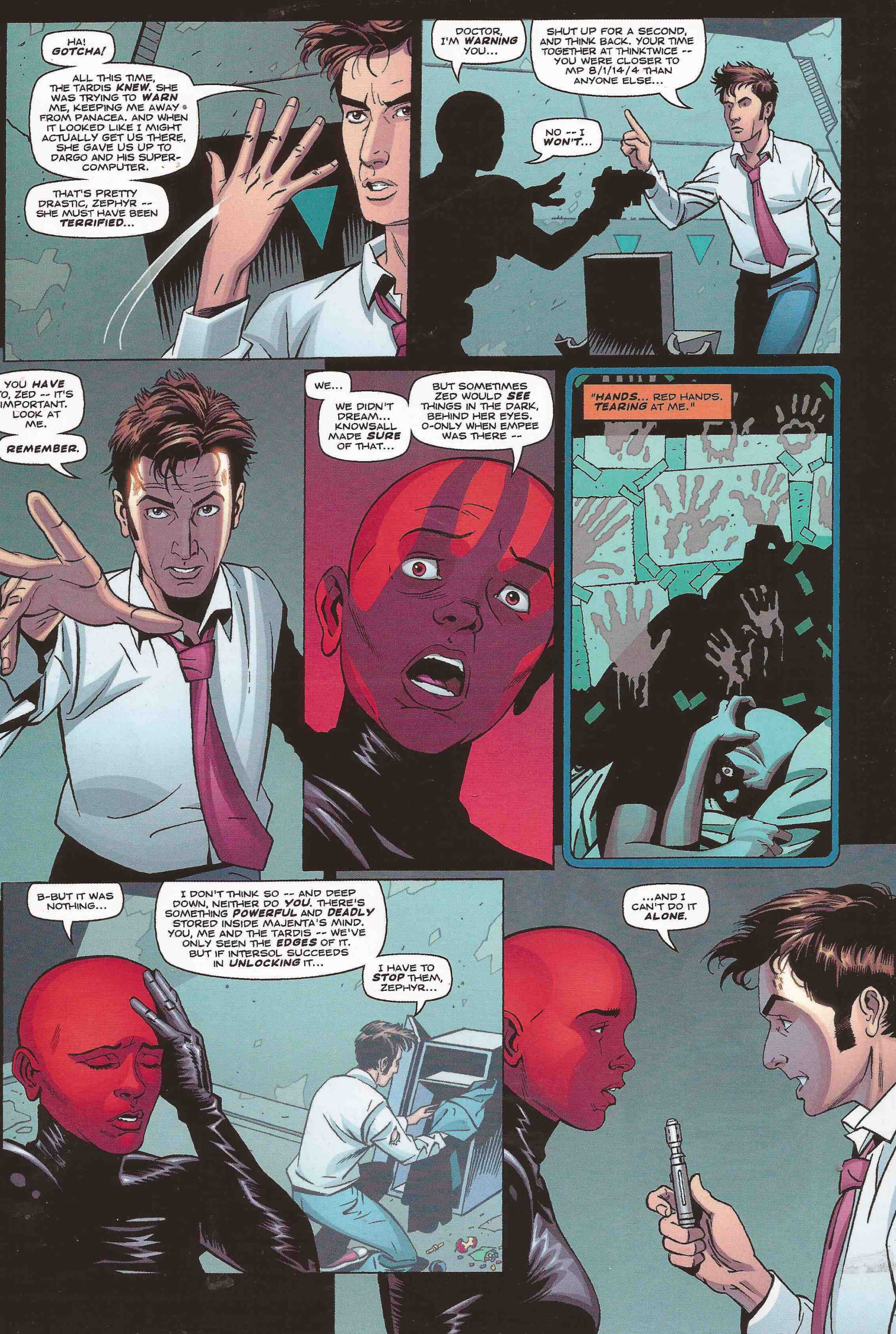
The CRIMSON HAND

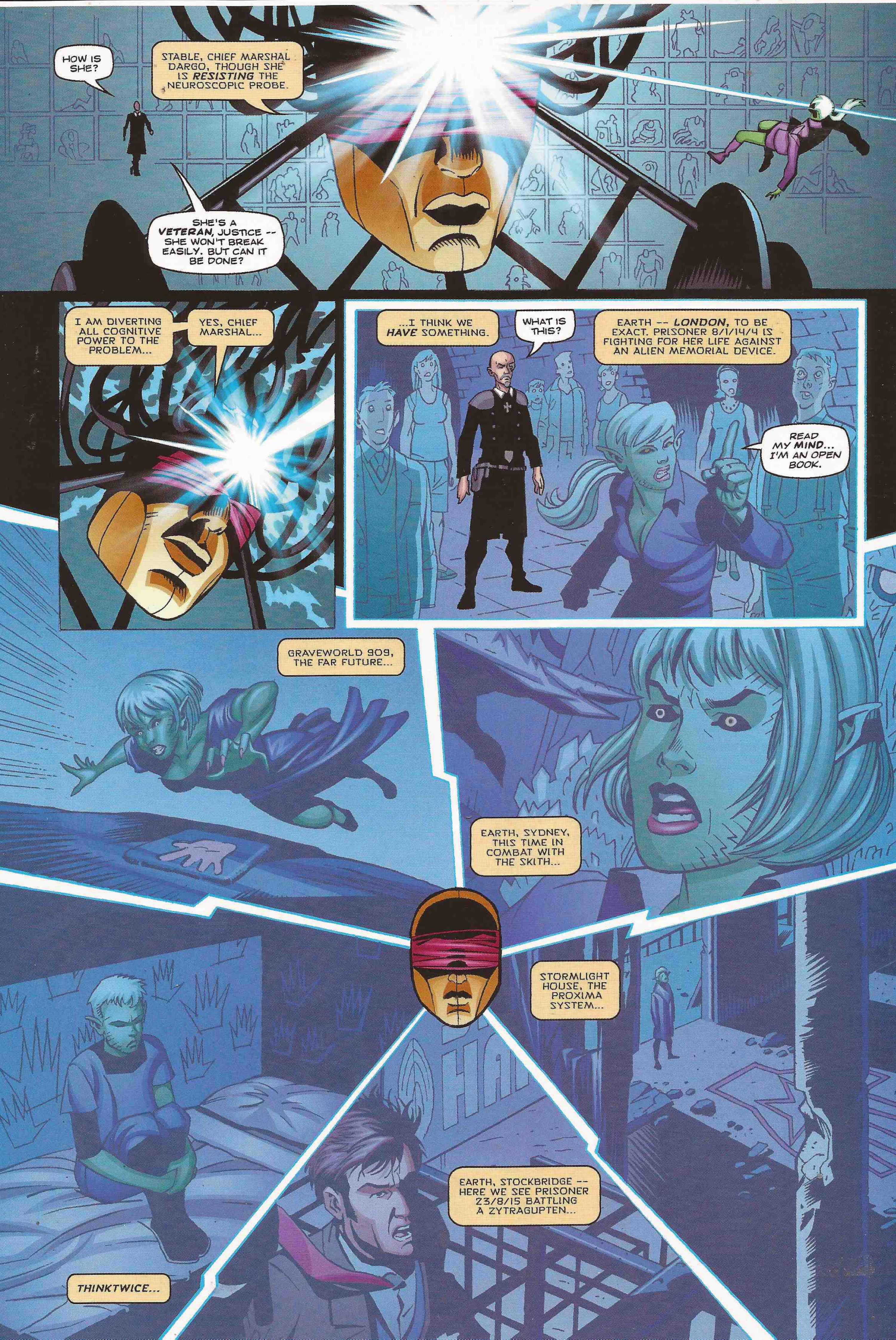
PART TWO

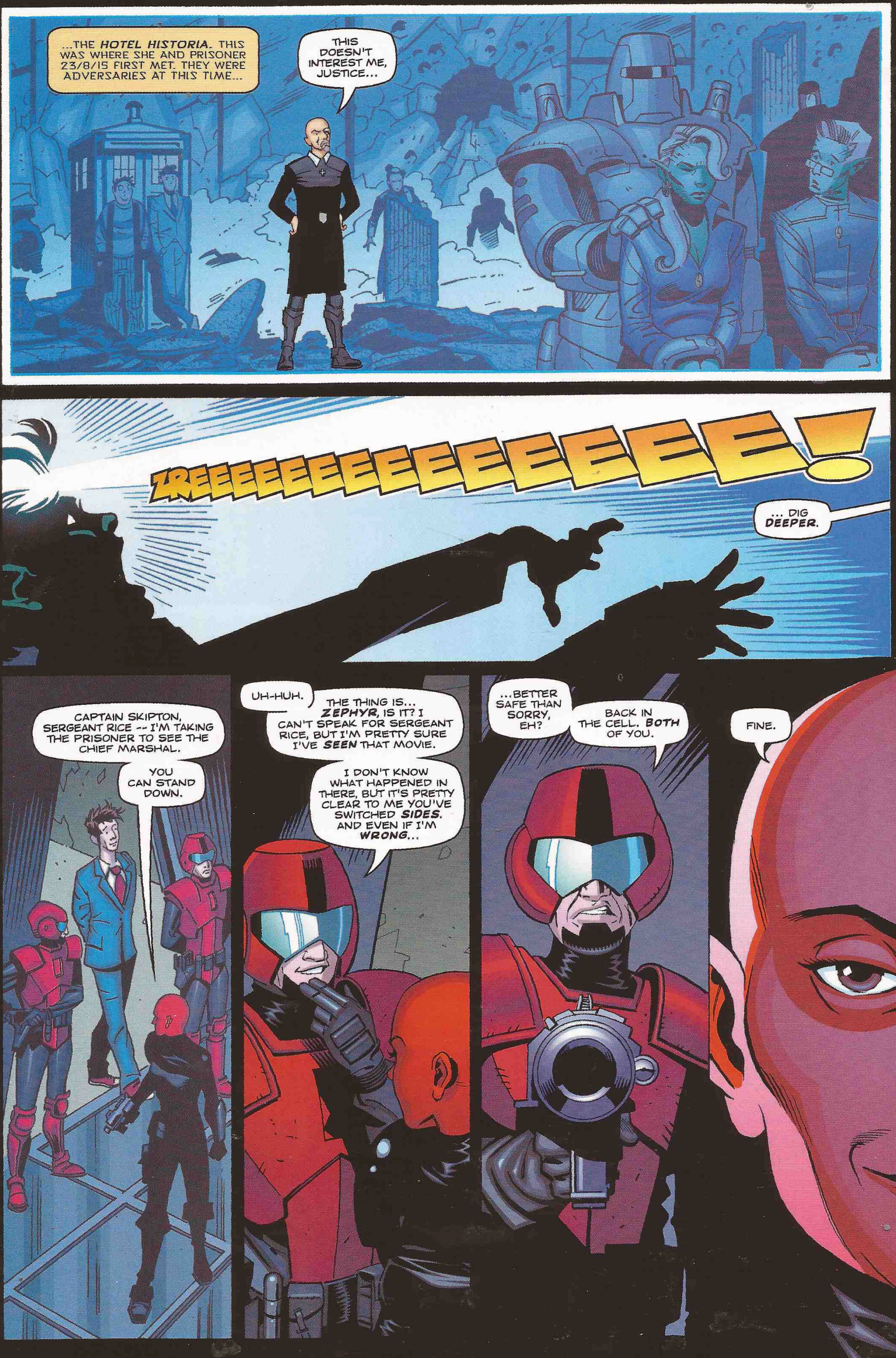
DAN McDAID: STORY **MARTIN GERAGHTY**: PENCIL ART **DAVID A ROACH**: INKS
JAMES OFFREDI: COLOURS **ROGER LANGRIDGE**: LETTERING **TOM SPILSBURY** & **SCOTT GRAY**: EDITORS

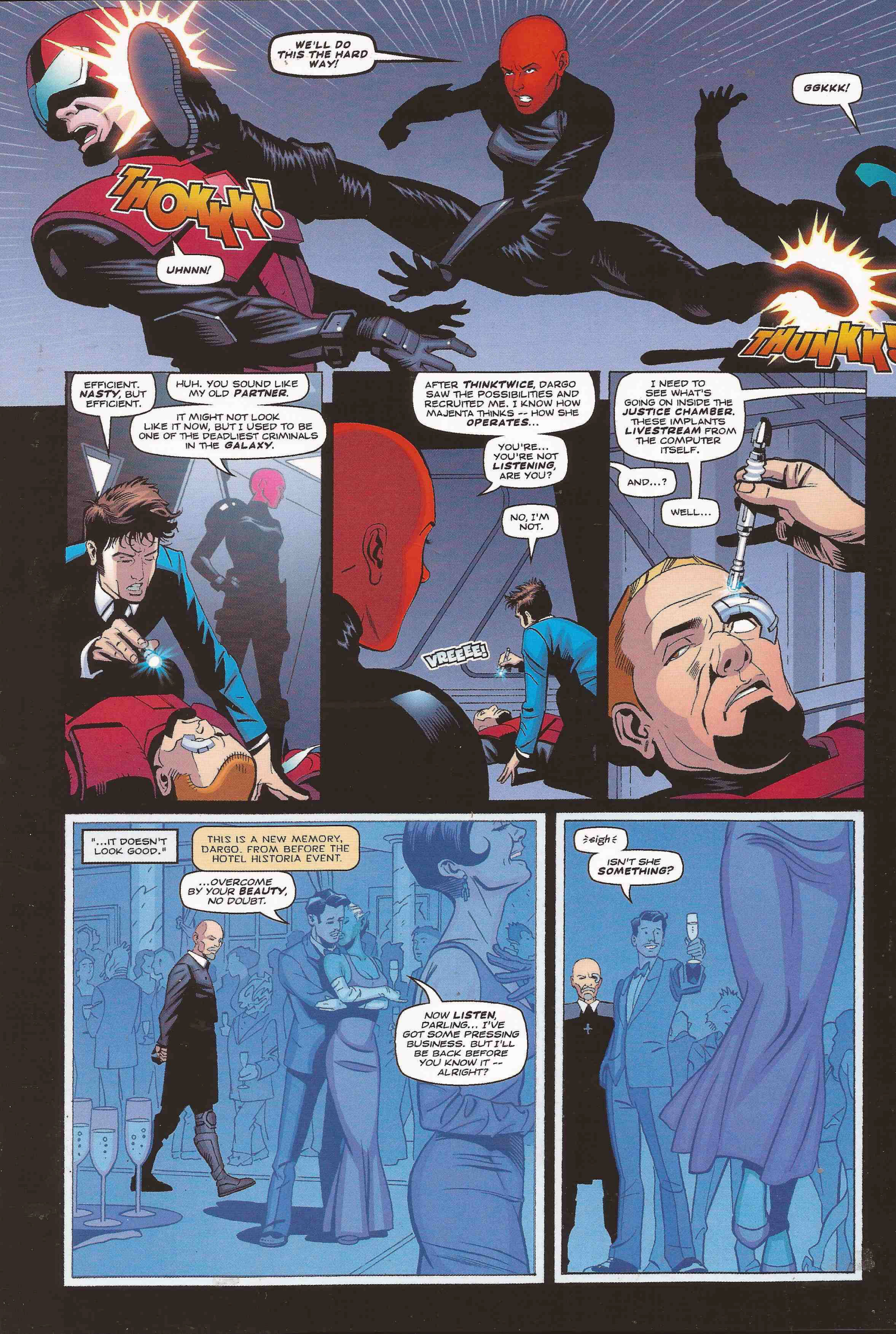

PRISONER 8/1/14/4 -- AWAKE AT LAST. *GOOD.*
I'M AFRAID OUR AGENT WAS A LITTLE ROUGH WITH YOU. SHE FRACTURED A FEW OF THE BONES IN YOUR RIGHT HAND, THEN HIT YOU WITH A STUN-BLAST. NOTHING THAT WON'T HEAL -- GIVEN *TIME.*
BUT OF COURSE...
NO, *PLEASE* --
...TIME IS THE ONE THING YOU DON'T *HAVE.*
PRISONER 8/1/14/4. FOR COMPLICITY WITH ANTITHETICAL AGENCIES -- AND IN THE INTERESTS OF *GALACTIC SECURITY* -- YOU HAVE BEEN SENTENCED...
ZREEEEEEEEEEEEEEEEE!
...TO *MAXIMUM INTERROGATION!*
GAAAAHHH!
OH, MMMY *HEAD*...
WHEN I OPEN MY EYES I'D BETTER BE IN THE MOST *FANTASTIC* PARTY IN HISTORY...
GREAT.
WHO ARE YOU, THEN?
ZEPHYR. I'M SANCTIONED TO KILL -- SO DON'T TRY ANYTHING FUNNY.
OH, I WOULDN'T DREAM OF IT.

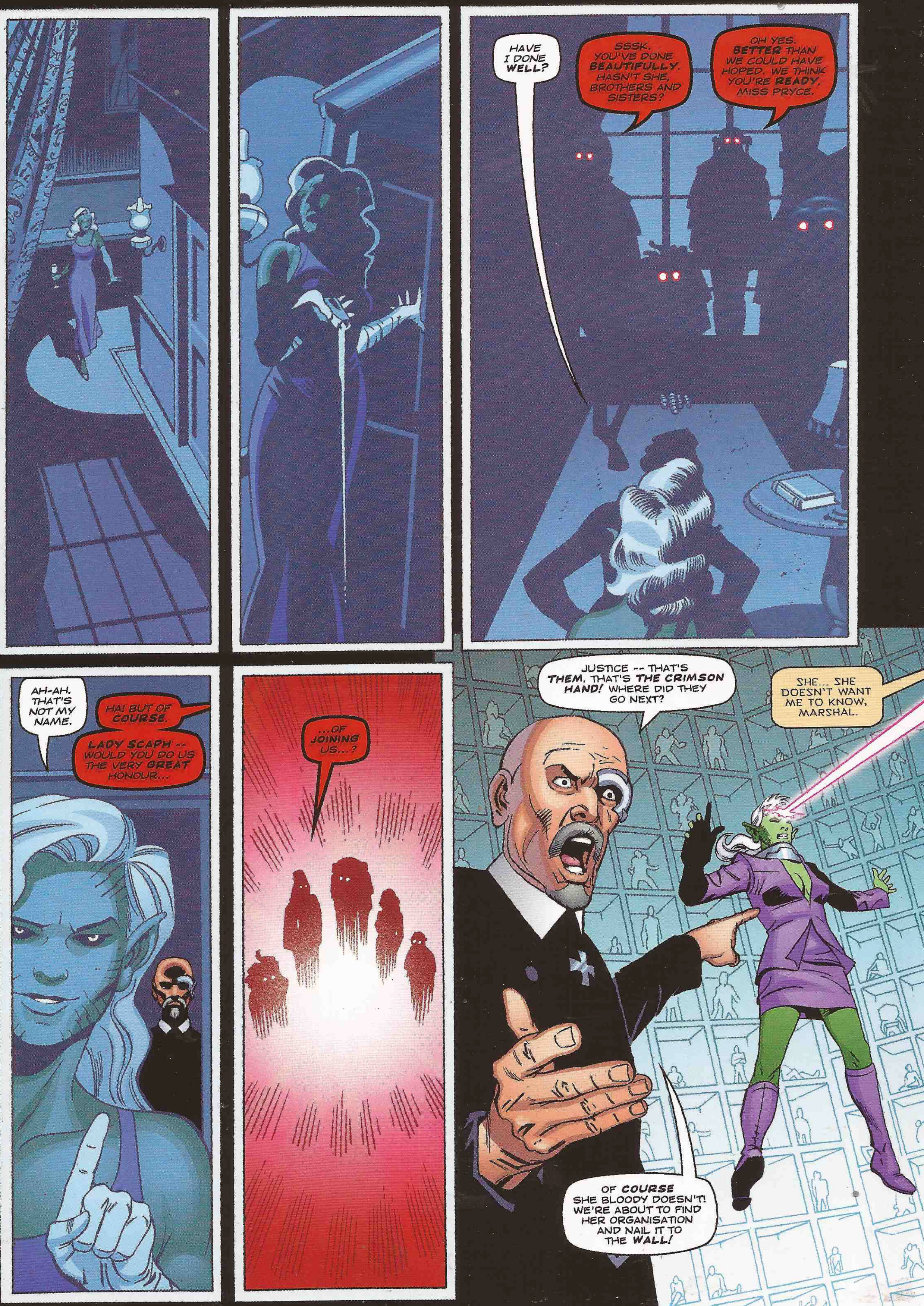

ZEPHYR. NAMED FOR **ZEPHYRUS**, I S'POSE -- THE GREEK GOD OF THE WEST WIND. LOVELY BLOKE, BIT OF A **SWINGER**. HELLUVA TEMPER, THOUGH -- YOU SHOULD HAVE SEEN WHAT HE DID TO POOR OLD HYACINTH...
I NOTICE YOU'VE STOPPED TORTURING ME -- THAT'S NICE..
THERE WAS NO NEED TO CONTINUE -- WE'VE GOT WHAT WE WANTED. EMPEE IS NOW IN OUR CUSTODY. SHE'LL BE MIND-PROBED, THEN SENTENCED BY **JUSTICE**.
SOUNDS LOVELY. FUNNY, THOUGH -- NO ONE'S CALLED MAJENTA "EMPEE" SINCE...
OH. **OHHHHHH.**
YOU'RE **ZED**, AREN'T YOU?
THAT'S **NOT** MY NAME.
OOH, TOUCHY.
WHAT'S WRONG, ZEPHYR? FEELING BAD 'COS YOU SOLD YOUR BEST FRIEND DOWN THE RIVER?
INTERSOL HAVE TOLD ME ALL ABOUT MAJENTA PRYCE, DOCTOR. SHE'S **NOT** MY FRIEND -- ANY MORE THAN SHE IS **YOURS**.
OH, YEAH -- MADGE WAS ALWAYS VERY CLEAR ABOUT THAT. I WAS JUST TRYING TO GET HER **HEAD** SORTED OUT.
REMEMBER **THINKTWICE**? WHEN KNOWSALL WAS DESTROYED, EVERYONE GOT THEIR MEMORIES BACK. EVERYONE EXCEPT **MAJENTA**.
WE THOUGHT THE **HIPPOCRATS** OF **PANACEA** COULD HELP. THEY'RE THE FINEST MIND-SURGEONS IN THE KNOWN UNIVERSE. PROBLEM WAS, WE COULD NEVER GET THERE. THE **TARDIS**...
THE TARDIS.
WHAT? WHAT'S A TARDIS?
IT'S A SHIP -- ACTUALLY, IT'S **MY** SHIP. BUT SHE'S MORE THAN THAT, ZEPHYR. SHE'S SENTIENT, SELF-AWARE. SHE'S ALSO INCREDIBLY, FANTASTICALLY **INTELLIGENT** -- WHICH IS MORE THAN YOU CAN SAY FOR HER **PILOT**.
WHAT ARE YOU DOING?
GETTING -HNNGH- OUT OF HERE. **THINK**, ZEPHYR -- HOW DID JUSTICE HACK INTO THE TARDIS SYSTEMS?
I DON'T...
EXACTLY! IT'S **IMPOSSIBLE**...
UNLESS THE TARDIS **ALLOWED** IT TO HAPPEN!

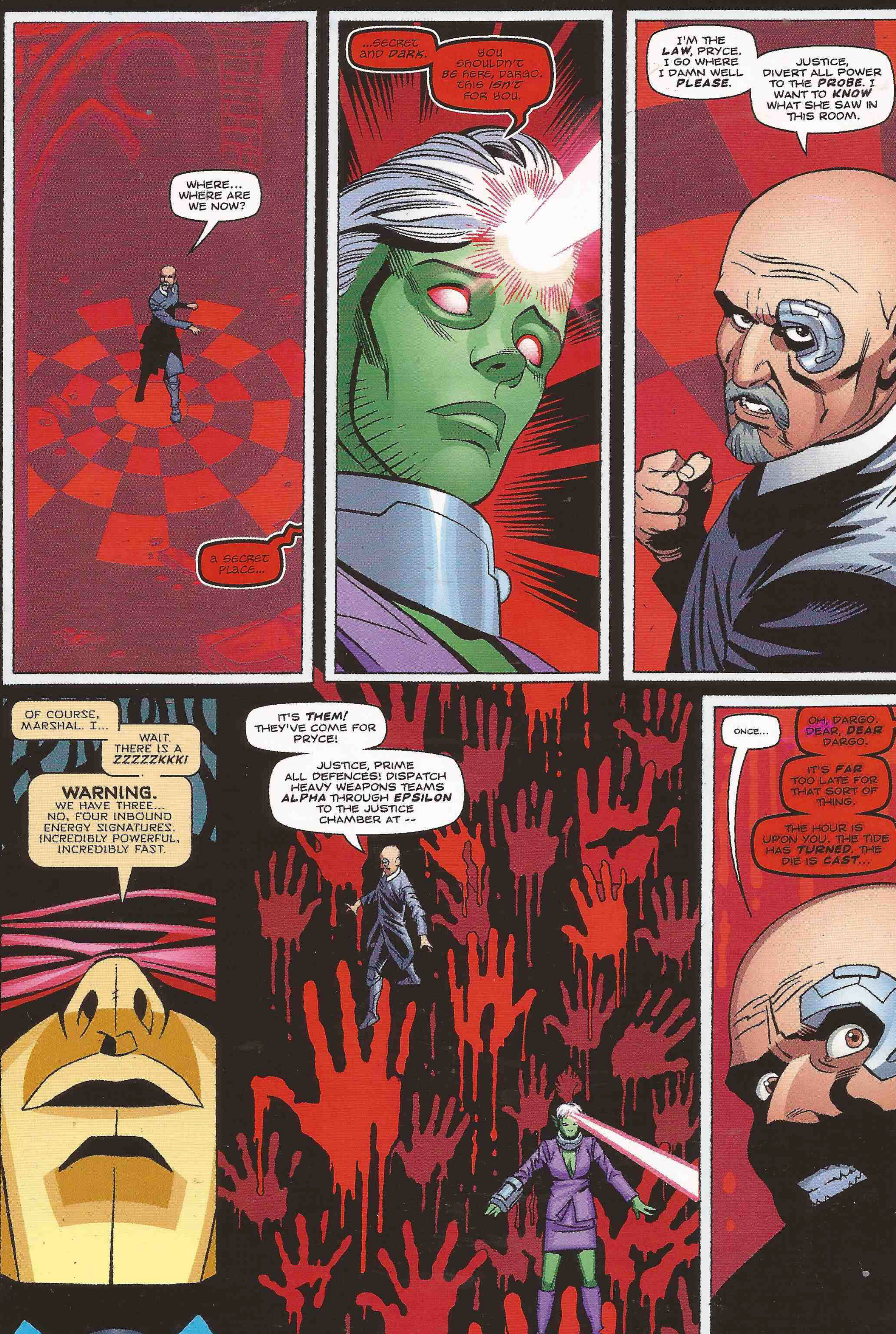

HA! GOTCHA!
ALL THIS TIME, THE TARDIS KNEW. SHE WAS TRYING TO WARN ME, KEEPING ME AWAY FROM PANACEA. AND WHEN IT LOOKED LIKE I MIGHT ACTUALLY GET US THERE, SHE GAVE US UP TO DARGO AND HIS SUPER-COMPUTER.
THAT'S PRETTY DRASTIC, ZEPHYR -- SHE MUST HAVE BEEN TERRIFIED...
DOCTOR, I'M WARNING YOU...
SHUT UP FOR A SECOND, AND THINK BACK. YOUR TIME TOGETHER AT THINKTWICE -- YOU WERE CLOSER TO MP 8/1/14/4 THAN ANYONE ELSE...
NO -- I WON'T...
YOU HAVE TO, ZED -- IT'S IMPORTANT. LOOK AT ME.
REMEMBER.
WE...
WE DIDN'T DREAM... KNOWSALL MADE SURE OF THAT...
BUT SOMETIMES ZED WOULD SEE THINGS IN THE DARK, BEHIND HER EYES. O-ONLY WHEN EMPEE WAS THERE --
"HANDS... RED HANDS. TEARING AT ME."
B-BUT IT WAS NOTHING...
I DON'T THINK SO -- AND DEEP DOWN, NEITHER DO YOU. THERE'S SOMETHING POWERFUL AND DEADLY STORED INSIDE MAJENTA'S MIND. YOU, ME AND THE TARDIS -- WE'VE ONLY SEEN THE EDGES OF IT. BUT IF INTERSOL SUCCEEDS IN UNLOCKING IT...
I HAVE TO STOP THEM, ZEPHYR...
...AND I CAN'T DO IT ALONE.

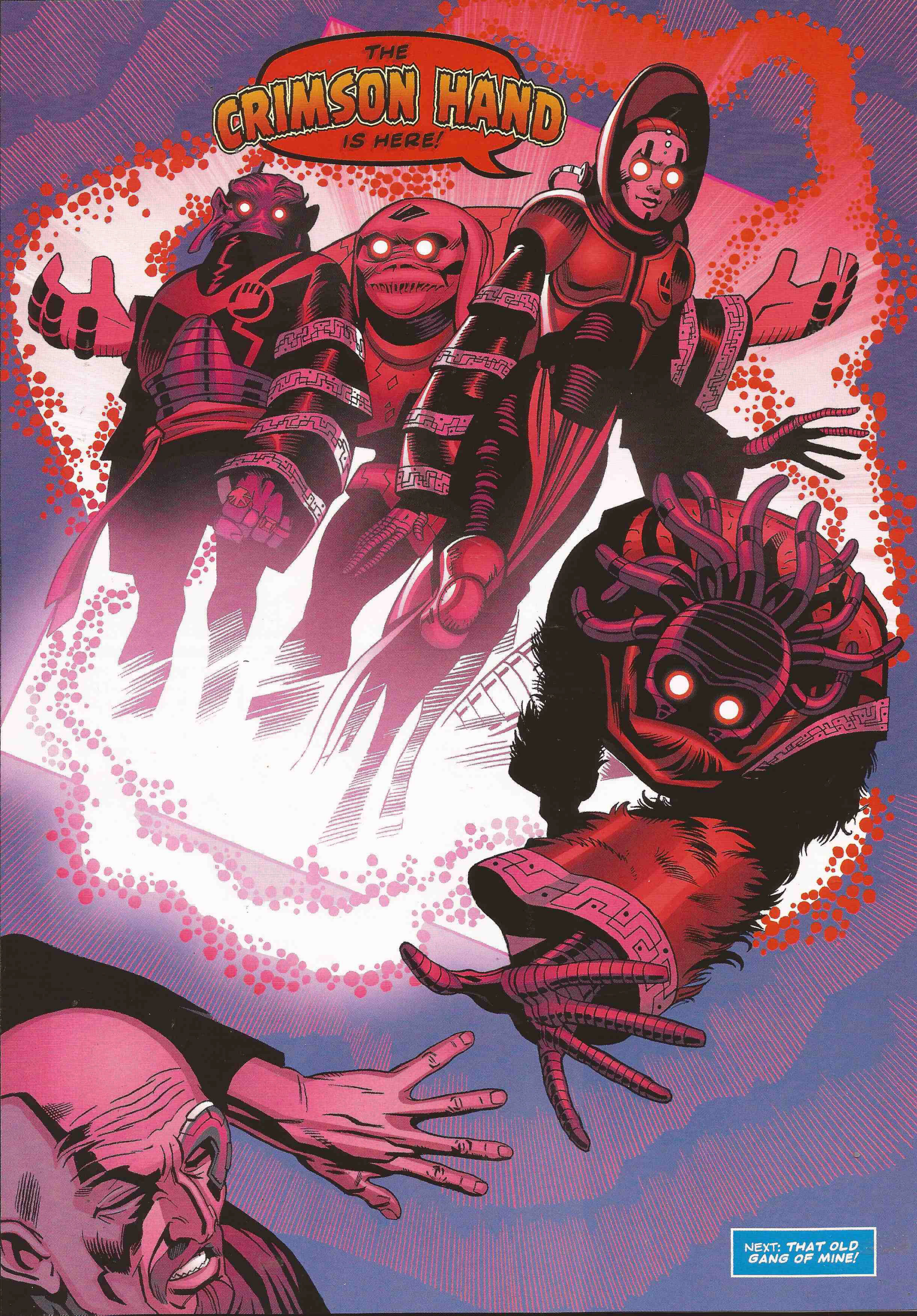

HOW IS SHE?
STABLE, CHIEF MARSHAL DARGO, THOUGH SHE IS *RESISTING* THE NEUROSCOPIC PROBE.
SHE'S A **VETERAN**, JUSTICE -- SHE WON'T BREAK EASILY. BUT CAN IT BE DONE?
I AM DIVERTING ALL COGNITIVE POWER TO THE PROBLEM...
YES, CHIEF MARSHAL...
...I THINK WE *HAVE* SOMETHING.
WHAT IS THIS?
EARTH -- *LONDON,* TO BE EXACT. PRISONER 8/1/14/4 IS FIGHTING FOR HER LIFE AGAINST AN ALIEN MEMORIAL DEVICE.
READ MY **MIND**... I'M AN OPEN BOOK.
GRAVEWORLD 909, THE FAR FUTURE...
EARTH, SYDNEY, THIS TIME IN COMBAT WITH THE SKITH...
STORMLIGHT HOUSE, THE PROXIMA SYSTEM...
EARTH, STOCKBRIDGE -- HERE WE SEE PRISONER 23/8/15 BATTLING A ZYTRAGUPTEN...
THINKTWICE...


...THE **HOTEL HISTORIA**. THIS WAS WHERE SHE AND PRISONER 23/8/15 FIRST MET. THEY WERE ADVERSARIES AT THIS TIME...
THIS DOESN'T INTEREST ME, JUSTICE...
ZREEEEEEEEEEEEEEEE!
... DIG **DEEPER**.
CAPTAIN SKIPTON, SERGEANT RICE -- I'M TAKING THE PRISONER TO SEE THE CHIEF MARSHAL.
YOU CAN STAND DOWN.
UH-HUH.
THE THING IS... **ZEPHYR**, IS IT? I CAN'T SPEAK FOR SERGEANT RICE, BUT I'M PRETTY SURE I'VE **SEEN** THAT MOVIE.
I DON'T KNOW WHAT HAPPENED IN THERE, BUT IT'S PRETTY CLEAR TO ME YOU'VE SWITCHED **SIDES**. AND EVEN IF I'M **WRONG**...
...BETTER SAFE THAN SORRY, EH?
BACK IN THE CELL. **BOTH** OF YOU.
FINE.


WE'LL DO THIS THE HARD WAY!
GGKKK!
THOKKK!
UHNNN!
THUNKK!
EFFICIENT. NASTY, BUT EFFICIENT.
HUH. YOU SOUND LIKE MY OLD PARTNER.
IT MIGHT NOT LOOK LIKE IT NOW, BUT I USED TO BE ONE OF THE DEADLIEST CRIMINALS IN THE GALAXY.
AFTER THINKTWICE, DARGO SAW THE POSSIBILITIES AND RECRUITED ME. I KNOW HOW MAJENTA THINKS -- HOW SHE OPERATES...
YOU'RE... YOU'RE NOT LISTENING, ARE YOU?
NO, I'M NOT.
VREEEE!
I NEED TO SEE WHAT'S GOING ON INSIDE THE JUSTICE CHAMBER. THESE IMPLANTS LIVESTREAM FROM THE COMPUTER ITSELF.
AND...?
WELL...
"...IT DOESN'T LOOK GOOD."
THIS IS A NEW MEMORY, DARGO. FROM BEFORE THE HOTEL HISTORIA EVENT.
...OVERCOME BY YOUR BEAUTY, NO DOUBT.
NOW LISTEN, DARLING... I'VE GOT SOME PRESSING BUSINESS. BUT I'LL BE BACK BEFORE YOU KNOW IT -- ALRIGHT?
sigh
ISN'T SHE SOMETHING?

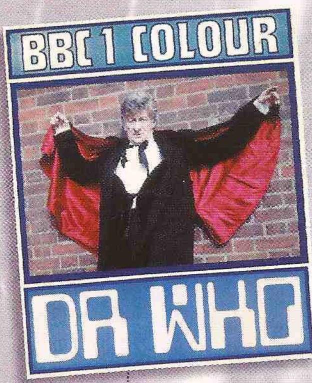

HAVE I DONE **WELL?**
SSSK. YOU'VE DONE **BEAUTIFULLY**. HASN'T SHE, BROTHERS AND SISTERS?
OH YES. **BETTER** THAN WE COULD HAVE HOPED. WE THINK YOU'RE **READY**, MISS PRYCE.
AH-AH. THAT'S NOT MY NAME.
HA! BUT OF **COURSE**.
LADY SCAPH -- WOULD YOU DO US THE VERY **GREAT** HONOUR...
...OF **JOINING** US...?
JUSTICE -- THAT'S **THEM**. THAT'S **THE CRIMSON HAND!** WHERE DID THEY GO NEXT?
SHE... SHE DOESN'T WANT ME TO KNOW, MARSHAL.
OF **COURSE** SHE BLOODY DOESN'T! WE'RE ABOUT TO FIND HER ORGANISATION AND NAIL IT TO THE **WALL!**


WHERE... WHERE ARE WE NOW?
a SECRET PLACE...
...SECRET and DARK.
YOU SHOULDN'T BE HERE, DARGO. THIS ISN'T FOR YOU.
I'M THE LAW, PRYCE. I GO WHERE I DAMN WELL PLEASE.
JUSTICE, DIVERT ALL POWER TO THE PROBE. I WANT TO KNOW WHAT SHE SAW IN THIS ROOM.
OF COURSE, MARSHAL. I...
WAIT. THERE IS A ZZZZZKKK!
WARNING. WE HAVE THREE... NO, FOUR INBOUND ENERGY SIGNATURES. INCREDIBLY POWERFUL, INCREDIBLY FAST.
IT'S THEM! THEY'VE COME FOR PRYCE!
JUSTICE, PRIME ALL DEFENCES! DISPATCH HEAVY WEAPONS TEAMS ALPHA THROUGH EPSILON TO THE JUSTICE CHAMBER AT --
ONCE...
OH, DARGO. DEAR, DEAR DARGO.
IT'S FAR TOO LATE FOR THAT SORT OF THING.
THE HOUR IS UPON YOU. THE TIDE HAS TURNED. THE DIE IS CAST...


THE CRIMSON HAND IS HERE!
NEXT: THAT OLD GANG OF MINE!

So... it's a new decade, a new Doctor, and a new look for *Doctor Who*. **Neil Harris** wonders what the future holds...

Happy **Who Year...?**



Hate to admit it, but I'm really worried about the future of *Doctor Who*.

I know, I know, I'm worrying about nothing. The show is in safe hands, the BBC know what they're doing. And as long as the ratings hold up there is no danger of the show being axed. But I can't help feeling anxious about what the next few years of *Doctor Who* may hold. What if I don't like it? What if it isn't the same magical show I fell in love with six years ago?

This hiatus between seasons hasn't helped. I don't know whose idea it was, but they could at least have filled the gap with repeats of past stories! It may have only been a few months but there's never been so long to wait between seasons before; I'm worried that the kids will lose interest and start watching something else, like the new *Star Trek*.

And I'm worried about what the show will be like. I've heard disturbing reports. Apparently there's going to be a more 'adult' direction and it's going to be more 'gritty' and 'realistic'. And according to the rumours, it's going to be entirely set on present-day Earth as a cost-cutting measure! I don't know about you, but for me *Doctor Who* is all about travelling in time and space, visiting distant worlds and history! I realise that the stories set on present-day Earth tend to be the more effective ones – there was that very good Cybermen one with the mad-eyed guy trying to take over the world – but I'd really miss it if all the stories from now on took place in contemporary England. There are even rumours that the Doctor is going to ditch the sonic screwdriver and take up a gun! I mean, is this *Doctor Who* or James Bond?

I'm also worried about the monsters. Have you seen the photos of the filming? Well, I needn't tell you, I wasn't impressed. Those aliens looked just like shop window dummies! And men dressed in spacesuits! Or men painted green with bits of fur stuck on them! That said, I'm quite excited by what I've seen of the reptile men. But again, *Doctor Who* for me is all about the monsters; where are the Daleks, the Cybermen, the Ice Warriors, or the Yeti? I realise they weren't to everyone's taste, but I wouldn't mind a repeat appearance by the deadly Quarks, if they were designed to be more threatening. Or threatening at all. And I can hardly believe that we've seen the last of the sinister Macra.

And what about the more experimental stories? You'll remember the one from last year set inside a computer-generated world of fiction – a 'virtual reality'. And that one we've just had about the people under siege in a base– well, we've had rather a few of those recently, actually, now I come to think of it – I'm talking about the one with the virus from Mars where half the cast ended up soaking wet.

The other worrying development is that apparently, if all the stories are set on Earth, the Doctor is going to be surrounded by a group of regular characters – a 'family unit' is the phrase I've heard bandied about, or something similar. Is this the first step towards the show becoming a soap opera, where we have the same goodies fighting against the same master-villain, week after week?

I'm also worried about the new companion. I mean, yes, she looks gorgeous, absolutely stunning, but should her skirt really be quite that short? It doesn't look practical. Particularly if the rumours are to believed and she works as a research scientist. I mean, would a scientist really run around in a mini-skirt? It doesn't make sense!

Still haven't seen any pictures of the new TARDIS control room yet. I've heard someone claiming that it might be radically re-designed to look like some sort of 'laboratory'. Or that they might just avoid showing it altogether!

'There are rumours that the Doctor **will ditch the sonic screwdriver** and **take up a gun**! I mean, **is this Doctor Who** or **James Bond**?'

What I've heard about the new writers is also quite worrying. I mean, the main guy they have coming back, well, his last two stories weren't very good, were they? I mean, the first one wasn't too bad, because you never really saw the monsters move, but the second one was just endless running up and down corridors! Still, they've got David Whitaker back on board, and if anyone can write a story that makes complete sense from beginning to end, it's him.

And as for the new Doctor! Well, I've been checking out some of his work, to try to guess what his performance will be like – and I'm absolutely petrified! As far as I can tell, all he ever does is play eccentrics and put on silly voices. And his hair is far too big, and as for his costume... well, let's just say 'stretching credibility'. And I can't help worrying that if they keep on changing the Doctors all the time, they might eventually decide to set some sort of 'upper limit' on how many Doctors there could be, so that, one day, they might even run out!

Still, I have to admit I'm looking forward to it. People keep telling me the new producer is going to be the best one ever, so we'll just have to wait and see. I've bought a new television set so I can watch the new series in hi-definition (I know it's been broadcast in hi-definition for a while, but I'm just catching up) and not only that... but in full colour! Some people say that's why they've had to cut back on the special effects, because these new hi-def colour cameras can pick up the details, whereas in the good old days you could get away with hiding everything in shadows and using black drapes. That said, I've heard a rumour about a new technology called 'see-esso' which, so I'm told, will allow them to portray completely realistic dinosaurs!

Oh! And you'll never guess, the maddest rumour I've heard. Don't tell anyone, but the word is, in a couple of years, they're bringing back William Hartnell!!!

Fire Walk With Me

After four years as the Tenth Doctor, David Tennant finally regenerated on New Year's Day. So, what happens next for the most most popular Doctor ever?

INTERVIEW BY **BENJAMIN COOK**

David Tennant is 38. "All right, don't whisper it!" Then again, until recently, he was a 900-and-something-year-old Time Lord. "What's my beauty routine?" he laughs. "I'm two years away from 40, allegedly, but I still defy the truth of that statement. That's how I deal with growing older – by denying it. By having an increasing Peter Pan complex."

Does it work?

"Yeah! Denial is great," he proclaims, as a waiter arrives carrying two more black coffees. We're sat at out table outside on the Roof Deck of Soho House, a private members' club in London's West End. It's a Thursday morning at the end of October. "I recommend denial in many aspects of life," he continues. Our waiter smiles nervously. "They always say that you never feel any older, don't they, old people – and then when you become one, you realise that's true."

Does David imagine himself retiring one day?

"Well, I don't see it now, but who knows what might happen? I can't imagine it, but that doesn't mean it's not possible."

For David, *nothing* is impossible. It was watching *Doctor Who* as a boy that made him want to be an actor. His granny knitted him a Tom Baker scarf and a Peter Davison cricket jumper, and he'd jump around the back garden making up his own *Doctor Who* stories and casting himself in all the parts. He told his parents that he wanted to be Doctor Who. Thirty years later, he was.

And then David made perhaps the bravest move of his career. After four years, 47 episodes and a clutch of awards, he surrendered the acting role that had made him a household name. No more Mr Time Lord. On New Year's Day, the Tenth Doctor volcanoed with ferocious, golden energy... and turned into Matt Smith, the Eleventh Doctor.

David discussed his decision to leave last issue, but what about his last day on set, in May 2009? The final scene he shot was, he says, "hanging on a wire against green screen," for the Doctor's fall from the *Hesperus* into the Naismith mansion. Was that more or less emotional than recording the regeneration itself a few days' earlier?

"Well, it was different. I'm glad the two didn't coincide on the same day. There had been so many emotional moments – so many emotional scenes, in the run-up to that final day – that there had been continual reminders of what I was leaving behind. Telling the story of each of those scenes, you kept getting sort of... little emotional jabs here and there. I thought that last scene on wires would be fine, because it was so mundane, in a way, but it was sadder than I'd expected. I had *The Sarah Jane Adventures* the next week [he filmed a guest appearance in Series Three's *The Wedding of Sarah Jane Smith*], so I knew that I wasn't quite disappearing. Even so, that final calling of a wrap on *Doctor Who*... it took me by surprise. I was surprised at how emotional I got. It was sad. Yeah."

DWM wonders whether it was unsettling, filming the regeneration a few days earlier, to see Matt Smith arrive on set, at Cardiff's Upper Boat Studios, wearing a matching version of David's costume...

We don't want you to go either! But – *whoosh!* Too late...

"Yeah, it was."

It's the shirt off your back, David! Literally!

"I didn't mind that so much. It was more the inevitability of it. I did my last bit on the TARDIS set, throwing back my head [to regenerate], and then Matt came on, and we did a couple of photographs, and then, as I walked off, I heard Euros [Lyn, the director] turn to Matt and go, 'Anyway, what we do now is...' I thought, wow, so that's how it works? And of course it does. One knows that's what will happen. Suddenly, what becomes important is getting the next scene done, and I'm not in the next scene. That's it. Cheerio. But that, more than anything, was a reminder of the fact that it was all over."

There's no handbook – at least not one published – explaining the etiquette of filming your regeneration scene. What do you say to your successor? Do you high-five him on your way out the door? Do you stay to watch him record his first scene?

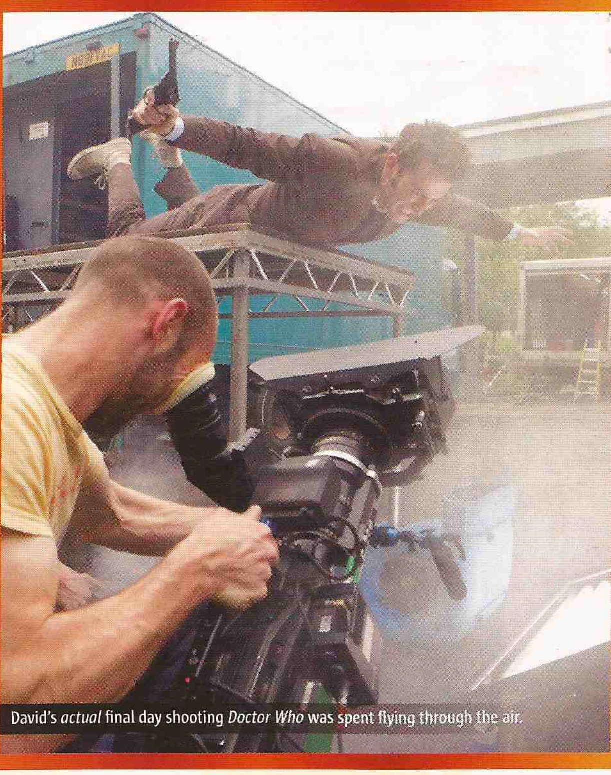
"Oh no, I didn't do that. Maybe I should have done. It never occurred to me to stay for his scene. I thought that would be... well, a ghost at the wedding. Matt had to get on with it himself. It was nerve-racking enough for the poor chap, so I just got out of there. I felt it was time that I should go. It was quite odd, because I finished, and drove off, and everyone else was still there, and you do become peculiarly fascinated about what's going on [back on set] and why you're not part of it anymore.

"But then you go home, and you look at your lines for the next day. You get on with it, because that's all you can do. I suppose it's a big moment, the regeneration, but at the same time it's just another day at work. I had to come in the next day and do more scenes, so normality creates a structure to these abnormal days and moments."

By now, you'll all know David's heartbreaking final line, but back in October, on the Roof Deck of Soho House, we speak of it in whispers, for fear that anyone might overhear us.

"I remember Russell [T Davies, who wrote *The End of Time*] saying ages ago – years ago, ➤

Four knocks – and the Doctor's fate is sealed.



David's *actual* final day shooting *Doctor Who* was spent flying through the air.

it feels like – that he knew what my last words were going to be," David explains, "but he wasn't telling me. I was intrigued. I think I imagined it would be something that referenced... something like... it's not going to be 'Allons-y!', that would be flippant, but... I never saw it coming," he says of the actual, killer line, "and yet it's absolutely perfect. I think that's when Russell is at his absolute finest. Those are his masterstrokes, and I think that line was one of them."

Another of that episode's most affecting scenes is of Wilf trapped in the booth in the Gate Room, tapping lightly on the glass, and then the Doctor railing against the injustice of it all. "That scene was brilliant," says David, "and shocking, actually, because it's not what you expect. The Doctor's saying some things that you don't expect the Doctor to say. He's being quite selfish, in a way that we rarely see, and yet it seems very true, and right, that in that moment he should rage against the dying of the light. He's saying that it's just not fair. I don't think we've ever had the Doctor say that before, certainly not in that self-centred way. With a character that must be continually reset to zero, it's great to have the ultimate new story to tell, taking the character, in that moment, to that slightly unattractive place."

> **"I never saw my final line coming**, but it's absolutely perfect. That's when **Russell is at his finest.** Those are **his masterstrokes."**

Was David an emotional wreck after filming those scenes?

"I was a bit. Without ever underselling it, you try to pace yourself slightly. You don't put everything into every take. When you're playing the wide-shot from 400 feet away, when you're just two silhouettes –"

Then you wing it?

"I didn't want to say wing it," he laughs, "but you don't want to wring every emotion out of it either – or by the time you go in for the close-up, you don't care anymore. Doing big scenes like that is fairly full-on, and they can be quite exhausting days, but then they're also the best days, because you get to play such brilliant scenes and say these great words."

Last issue, Wilf himself, Bernard Cribbins, discussed the touching scene – from earlier in the episode – where the old soldier offers the Doctor his service revolver. "It's not like you're doing a play," says David, "where you've got to do the same scene eight times a week for the next six months; this is the one day in your life that you'll get to play that scene with Bernard, aboard the *Hesperus*, so you invest everything you can in it. Also, because I knew that it was the last time I'd be playing this part in this show, those emotions were perhaps slightly easier to access than they might normally have been."

It was shocking, too, to see the Doctor with a gun – not a glitzy, overstated sci-fi gun, but "a simple, bold, shoot-your-brains-out revolver, yeah. Again, it's the only moment where you can do that – only when this Doctor's story is coming to an end. The fear was that those final scripts wouldn't quite measure up to the moment, I guess – I'm sure that Russell had that fear, too – so it was thrilling to read them and think, this feels as big and as courageous as I'd hoped it would be. That final adventure fulfilled the expectation."

The End of Time has certainly raised the stakes. How is the new production team going to top *that*? Might the David Tennant era be considered the best ever? Does that – no, don't laugh – worry David?

He replies in typically modest fashion: "Because I understand the legacy of the show, I think I absolutely know that that won't happen. What happens is, it moves on. Hopefully, when watching those episodes, you feel that the Doctor can never come back from this. This is the end of it all. This is the end of time, quite literally. But then a few weeks, one week, ten minutes even into Matt Smith's first episode, you'll go, 'Oh, that's where we are now,' and that's sort of the point. That's how it works. Of course it is, because you've got [new showrunner] Steven Moffat, you've got Matt Smith, you've got all these wonderful, talented people... of course it'll be fine."

A question that David has been asked again and again is –

"– what's your favourite monster?" he suggests. "If you could go back in time...?"

No! Stop! The oft-asked question is what advice you would give to Matt Smith.

"Oh."

DWM won't ask that ("Good," grins David), but let's put it to him a different way – what advice would David give to himself in 2005, in Matt's shoes, starting out as the Doctor, back when this whole life-changing experience was ahead of him?

He appears, for a moment, properly stumped. "I actually don't know," he says, frowning. "I don't have an answer to that. There might be little things that I'd advise on – you know, play that scene differently – but there's nothing fundamental that I'd have done differently. There's nothing that I feel I've really messed up. I've enjoyed the journey of it as it's happened. Maybe to have any foreknowledge would take the sheen off it."

How would he describe that David Tennant of 2005? Is he markedly different from the David Tennant sat here now, in Soho House, sipping a black coffee?

"I wouldn't imagine so. You end up with a slightly different lifestyle, because you lose your privacy, to an extent. Inevitably. But I'm not complaining. It does change aspects of your life, because you are... the only word is 'famous', really, although one blanches to use such a celebrity-friendly word."

Although not one to grumble openly about the trappings of fame, David does admit that he has "good days and bad days, I suppose. There are wonderful advantages to it. It's lovely to be recognised and appreciated for a show that you're proud of and people love, but I don't like the scrutiny on those close to me. Not that anyone close to me complains about it, but it's difficult not to feel that you're inflicting it on people who didn't ask for it. People can say what they like about me, but I don't like it when they feel that they can comment on my loved ones, just because of their association with me. I find that pretty disgusting. It's the curse of the internet, as well, that people can very thoughtlessly say things – which is fine if you don't look at it, but if other people come across it..."

David Tennant. In disguise.

What would he do if, just for a day, he could regain the anonymity that he had pre-*Doctor Who*?

"I wouldn't think twice about going to the shops," he smiles. "I'd sit in cafés. It's the little, normal moments that you lose. I'd think, I'm going to the cinema this afternoon, and I *won't* wear a hat!"

Does wearing a hat really help?

"You'd be surprised."

Are there any great secrets about David Tennant that are yet to enter the public domain?

"If there were, do you think I'd admit to it now?! Oh, I hope not. It's more the notion that something will be made out of nothing. That's the worry. I've had things come up that have been completely untrue..."

He offers an example: "There was a chap who came to my door... now, this would have been when my first episodes were transmitting. At seven in the morning, there was a buzz on the door at home. I picked up the intercom. This chap was like, 'Hello. It's Cedric Cad from *The Daily Crap*,' or whatever. I said, 'I'm not going to do an interview over the intercom. I'm sure you know that.' He went, 'No, no, I wouldn't expect you to. Just to let you know, we will be running the story on Sunday.' I said, 'What?' He said, 'We happen to have been speaking to Natasha from Shoreditch...?' I said, 'Natasha from... sorry?' 'Yes, Natasha from Shoreditch. You know what I'm talking about.' I said, 'I genuinely don't.' He said, 'The story hasn't actually come to us from Natasha and the girls at the brothel! It's come to us from the man you were with at the time!!!'"

He creases up. "I said, 'So there's a story about me in a brothel in Shoreditch, with someone called Natasha and some bloke, that you're running on Sunday?' He said, 'Yes. Would you care to comment?' I went, 'I really can't, because I have no idea what you're talking about! This has been made up!' 'Well, we'll be running the story on Sunday anyway. Goodbye.' And you think, *what?!* Two weeks into the new Doctor, they'd have loved to run a story about how I was off to brothels! As it happened, there were some phone calls to and from the BBC Press Office, I think, at which point the newspaper decided that perhaps the story didn't have any merit after all. They decided that, on this occasion, they wouldn't be running it!"

Seriously, though, how had that initial intercom message left David feeling? Was he chuckling his socks off, or fearing for his reputation?

"It's a mixture," he acknowledges. "Part of you is thinking, I know it's not true and this is ridiculous. At the same time, if the story had appeared, like, the day after *School Reunion* went out or whenever, that wouldn't have been great, would it? Even though it would have been false, and would have been proven to be false, the disentangling of that mess would not have been pleasant. But this is something that, apparently, you have to deal with when you're in the public eye – people can say stuff about you, and you are guilty until proven innocent. That's the way round it seems to work now."

A cheerier side to the fame game is demonstrated by the likes of Comic-Con, the annual fan and industry convention in San Diego, California, which David attended earlier this year, along with Russell T Davies, Euros Lyn, and Julie Gardner, *Doctor Who*'s executive producer at that time. They were mobbed by thousands of fans. It was, says David, like being in the Beatles. "It was huge. It was fun. It was a very partisan crowd, so it was a very happy experience."

Might he do a UK convention one day?

"I don't know, really. I have no real plans. But who knows? If such things are still in existence in ten years' time, I may well be there. To me, Comic-Con was more of a press tour than a convention appearance. BBC Worldwide was keen that we should go as part of launching *Doctor Who* on BBC America. It was tied into my trip to America, where other things were happening..."

Rage Against the Machine? The Doctor won't do what you tell him...

A few days after our interview at Soho House, it was announced that David will be playing the lead in an NBC comedy-drama, *Rex is Not Your Lawyer*, about a Chicago defence barrister who starts suffering debilitating anxiety attacks so coaches his clients to represent themselves. The show is still at the pilot stage, but recent reports suggest that 2010 will see David move to California for good. The UK's loss will be America's gain. "It's a foreign land," he says of the States, "which will take a bit of adjusting to, I'm sure. In some ways, America is a much more different culture than many of the European countries are to the UK. What's lovely about America is that it's all about positivity. People are always positive."

You mean they're bulls**tters?

"Ha! One could call it bulls**t, or one could call it... what else could one call it?" He dissolves into a slightly maniacal cackle. "There's a tidal wave of positivity, which sometimes obscures the truth. ▸

DAVID ON...

Some of the great and the good who have guested with David in *Doctor Who*

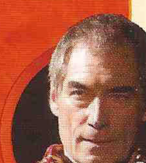
KYLIE MINOGUE Astrid Peth

"We've stayed in touch a bit, but she swoops in and out of countries. Her life is fairly hectic. I haven't seen her in a long time, but I imagine we'll always be vaguely in touch. I'm hoping to see her next week, actually, but her life exists on a whole other parallel plain of existence, which one doesn't entirely understand. Someone like Kylie, you're battling your own expectations of what you know them for... but look, at the end of the day, they still go to the loo! They still have a day-to-day-existence that is common to every other human experience. They're just people."

DAVID MORRISSEY

Jackson Lake

"Dave got landed with all this attention, because of the particular story that he was in [The Next Doctor] and the time that it came out, when there was all the speculation about who's taking over from me. Dave ended up having to do endless interviews not talking about the fact that he wouldn't be taking over, but trying to lead people on, which he did manfully and brilliantly. Thank goodness for Dave, because that was part of holding onto the idea that someone else was waiting in the wings but hadn't been announced yet. To have Dave on *Doctor Who*, and with such enthusiasm, and graciousness, and commitment... just brilliant, and fantastic for the show. The classiest act in Britain, isn't he? He's known for some intense, quite serious work, so I think he loved cutting loose of that on *Doctor Who*, but that doesn't mean he took it any less seriously, and that's what gives his performance such credibility."



TIMOTHY DALTON Rassilon

"He had gravity. He's every inch the movie star, but without any of the grandness that might come with that. At the wrap party, he said to everyone, 'I'm proud that not only am I James Bond, but I'm also a Time Lord,' so I think he was quite happy to notch up the icons. I remember us comparing the James Bond and *Doctor Who* theme tunes. There's a certain similarity of bass line there. And he took a shine to Julie Gardner, didn't he? He seemed quite fond of Julie. Yeah, he's a smoothy, no doubt about it."

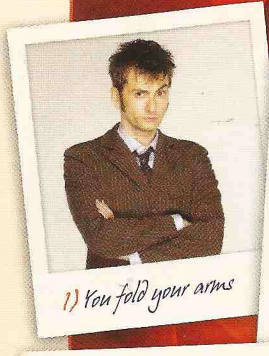
CAMILLE CODURI Jackie Tyler

"Never was more love given out by anyone than Camille. She just exudes it, and therefore receives it from everyone around her. I think she loves being that kind of mother figure. She loves to look after people. She's such a lovely person to have around – self-effacing, and just lovely. I love her. We share the same birthday as well."

HE WILL **POSE** **FOUR** TIMES

David Tennant's guide to surviving four years of photo shoots...

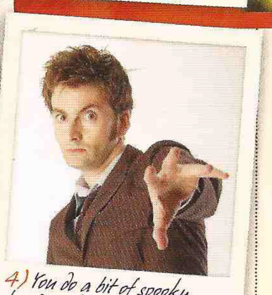
"There are only four poses. Towards the end, I did start saying, 'Come on, we've done these four poses again and again! I'm even wearing the same outfit I wore last week!' It's part of what you do. It's part of what's required. But I do think there are a lot of photos of me that are all the same...



1) You fold your arms

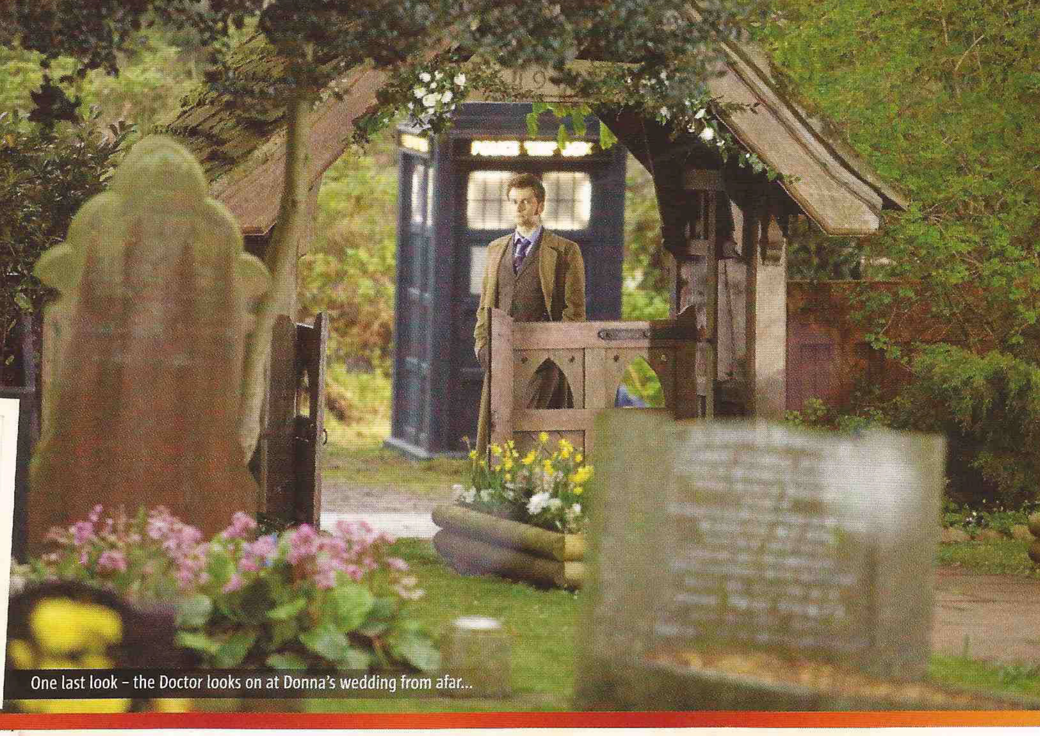
2) You crouch down

3) You put your hands in your pockets



4) You do a bit of spooky hand-to-the-camera acting...

... er, and then my inspiration has gone. You run out of things to do. Maybe that'll be weird, when those photo shoots stop – when you don't go into a shop and see your face staring back at you from birthday cards and magazines. When that face is replaced by Matt's, maybe that's when I'll feel the loss."



One last look – the Doctor looks on at Donna's wedding from afar...

You'll meet people who say, 'I love your work. I love everything you've done.' You ask them, 'What have you seen of mine?' And they say, 'Nothing yet, but I hear it's great!' It's difficult to know how to plug into that culture."

Is cracking the States part of his game plan?

"I don't really have a game plan," he confesses. "I wish I did."

Shouldn't he?

"Maybe I should. Maybe I always should have done. I never have. I just sort of bumble along. It's always been slightly random. I don't know how, as an actor, you have a plan, really."

Lots of actors do.

"Maybe. But actors don't really have the power to make things happen. If you're very lucky, you get to a position where you're choosing between a couple of things. If you get to a very important position, you can elect *not* to do certain things, because the time isn't right or it's not what you want to do right now."

What's the biggest role that David has ever turned down?

"I think it's very bad form," he laughs, "to say what you've turned down, because some other actor might not know that they were second choice! That would be un-gallant."

In which case, what's the biggest part that he's auditioned for and not got?

"Ohh, plenty of them. Let me think... what have I got close to that I really wanted? I auditioned for the lead in *Spooks* some years ago." This is the role of MI5 intelligence officer Tom Quinn, who appeared in the first three series of the BBC drama. "I was really keen on that, because they were such great scripts, but they gave it to Matthew Macfadyen because... well, because I would! I remember that being a bit gutting, when I didn't get that, because I got so close."

Has he been able to watch *Spooks* since?

"I did find that hard. Usually, I'm fine about that, but what was gutting was that Matthew Macfadyen was brilliant. *Of course* he got the part! Of course, sometimes the things that you miss out on, that feel like huge losses in the moment, turn out to be not that big a deal. Yeah, it's difficult to be tactical. If ever there was a moment to be tactical career-wise, then maybe it's now, because I've just come out of a big thing, which has been a big part of my life, which has been a professional turning point... so maybe I should be thinking more tactically than I am." But then he adds, "I'm not, really."

How about Hollywood? David has notched up supporting roles in *Bright Young Things* (2003), *Harry Potter and the Goblet of Fire* (2005), and last year's *St Trinian's* sequel, but could he make the move to leading-man status?

"I don't really know that it's a move," he considers. "I mean, can't you just do a bit of everything?"

Well, possibly... but can he continue to guest host UK panel shows, like *Never Mind the Buzzcocks* or Channel Four's *The Friday Night Project* (now *The Sunday Night Project*), whilst sending out signals that he's ready for Hollywood?

"Steven Seagal does," argues David, referring to a fellow guest host of *The Friday Night Project*.

DWM points out that Seagal has been making movies since the 1980s, whereas David's career is at a crossroads: he can continue to be one of the biggest names on British TV, or he could –

"– be a terribly minute name in the world of American movies?" he interrupts. "Well, I'll see what comes up. When I was in LA, I met a few people."

How about a *Doctor Who* movie? Would he consider that? Would *Doctor Who* work on the big screen?

"*Star Trek* did it, didn't they? They did exactly that. I mean, it should be possible, shouldn't it? It's not for me to know. But nobody's asked me. There's nothing on the cards. Anyway, it'll be Robert Downey Jr, if it ever happens. I suppose a *Doctor Who* movie would have to exist internationally, in a bigger way than the TV series does, simply to get the money together to make it. That will always define whether a *Doctor Who* film is made or not. I don't really know if it's there yet.

"What about a videogame? I'd have loved to be on a PS3. The videogame was quite actively developed, I think. Am I allowed to tell you that? It was looked into, but it's a difficult thing to nail, because the Doctor doesn't blow things up. Well, he does now and again, but it's not his MO. He's not Batman, who goes around smacking people in the head."

PS3 or not, one might wonder what ambitions David could possibly have left. *Doctor Who* was his dream job since childhood. What else could measure up?

"There are lots of great theatre roles in the Shakespearean canon," he says. In fact, a filmed version of the RSC's 2008 production of *Hamlet*, in which David played the title role, aired on BBC Two on Boxing Day. He counts off some other parts that he'd love to take on: "Iago, Benedict, Richard II maybe, Angelo from *Measure for Measure*... but I never want to stop doing TV," he stresses. "I suppose what's different now is, I tend to be part of projects at an earlier stage, and that stage is often before they've got funding. That's partly to do with the current climate."

As *Hamlet* on BBC Two.

The "current climate" is a hot topic amongst actors and production teams everywhere at the moment. A lot has changed over the five years since *Doctor Who* returned to TV. Would the BBC have taken a similar punt in 2010?

"I'm still amazed that *Doctor Who* was commissioned back then," admits David, "and that was only because Jane Tranter and Lorraine Heggessey [the BBC's then Head of Drama and the Controller of BBC One respectively] took a notion. Obviously, Julie and Russell's involvement made

David enjoyed working with Lindsay Duncan in *The Waters of Mars*.

The Doctor makes one of his last visits...

it possible, but it seemed like such a big gamble. I remember thinking, I'm delighted that the show's coming back, but I do worry that it won't work. I couldn't imagine that it would work, in a modern context – which now seems ridiculous, because it works so well. I think it's quite remarkable. Yeah, I don't know if it'd be commissioned now."

"I'm amazed *Doctor Who* was **commissioned in 2005**. It seemed like **such a gamble**. I don't know **if it would be commissioned now..."**

In 2005, shortly before taking on the role of the Doctor, David appeared in a party political broadcast on behalf of the Labour Party. Is he as staunch a supporter today?

"Um," he says. "In 2005, I had some reservations, because of what had happened, well, specifically in Iraq. Clearly, the Labour Party is not without some issues right now, and I do get frustrated – you know, they need to sort some stuff out – but they're still a better bet than the Tories. I would still rather have Gordon Brown than David Cameron. I would rather have a Prime Minister who is the cleverest person in the room than a Prime Minister who looks good in a suit. I think David Cameron is a terrifying prospect. I think he's a regional newsreader who will jump on whatever bandwagon flies past. I get quite panicked at the notion that people are buying his rhetoric, because it seems very manipulative to me."

Did David inherit his political beliefs from his parents?

"Not particularly. I think it was growing up in Scotland under Margaret Thatcher. I remember being bewildered that anyone could think Margaret Thatcher was a good leader. Of course, what she did to Scotland was different to what she did to England. Nobody in Scotland voted Conservative. Literally, nobody. You wouldn't. We were like guinea pigs for the poll tax. That's an absurd way to treat a country. I went through drama school without ever meeting anyone who thought that a Tory government was a good idea, until I started working... actually, I was at Dundee Rep, and there were two stage managers who'd come up from England to work with the company, who both admitted to having voted Conservative. I remember staring at them like they were creatures in the zoo.

"It's very weird that you can work in the arts – which tends to be about empathy, and understanding the human condition, and hopefully feeling some kind of sympathy for your fellow man – and vote for the Tories. I do find that inconceivable. I don't get it. I still don't get it when you meet actors who buy the *Daily Telegraph* and talk about this terrible wave of immigrants. You just think, where did you come from? Have you read *Kind Lear*? Have you read *Hamlet*?"

David's *Waters of Mars* co-star Lindsay Duncan portrayed the former Tory Prime Minister in last year's acclaimed TV film *Margaret*. "That drama was brilliant," he says. "It was instructive, as someone who's always seen Thatcher as a monster. I still don't agree with anything she did, but when you see someone like Lindsay telling that story... well, it's always good to remember that there's a human being in there somewhere, however mixed up and deluded they've got. From an acting point of view, that's always the case, although it's dangerous to think that sometimes, and it's challenging to think that sometimes, especially if you start thinking about if one were to play Hitler or a serial killer. Not that I'm comparing Thatcher to Hitler! Whatever my personal views might be, I realise that might not run particularly well in **DWM**! It might clog up your letters page a little."

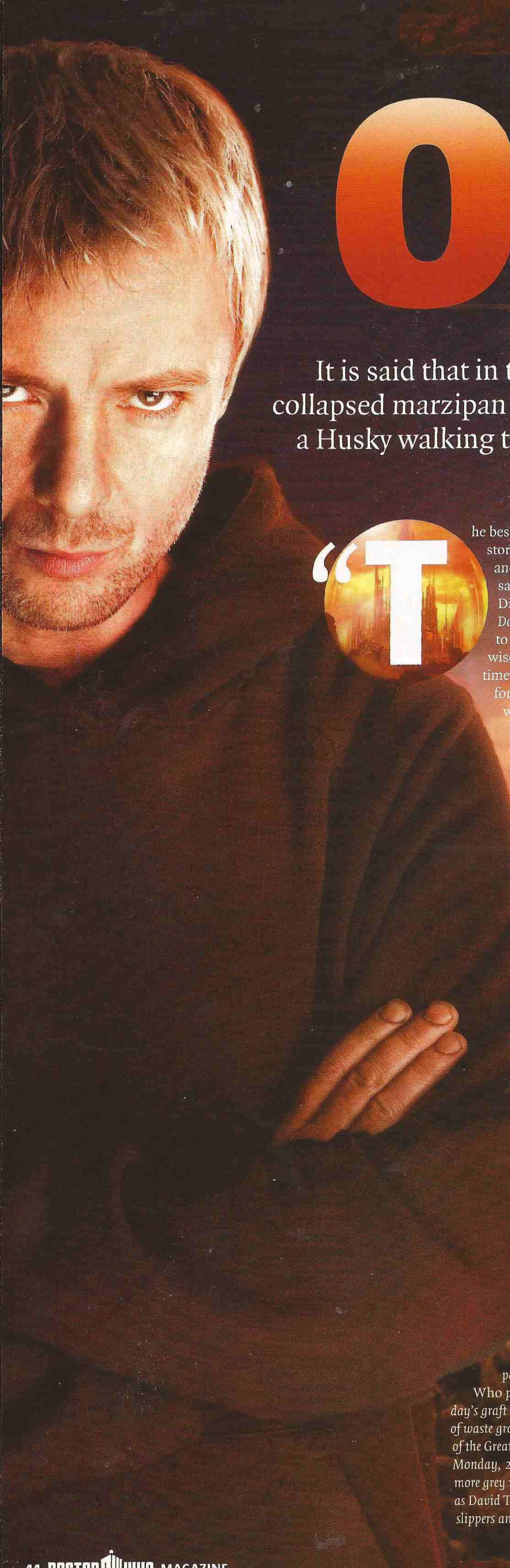
So, can TV change the world? It can change people's minds, educate them, entertain them, shock them sometimes... but does it, ultimately, have a greater influence or wider reach?

"It can provide perspective," answers David, after some thought. "It's always good to see shades of grey, isn't it? If it can make me think about the insecurities of Margaret Thatcher, drama can force you to see shades of grey where you thought there's just black and white."

More than that, TV has changed David's life. It's given him a vocation, a passion, a calling, and some lifelong friends. "Inevitably, the people you get to know best are the ones that you spend the most time with. That's why it was often difficult for Russell on *Doctor Who*, because he was stuck in his flat writing and didn't get to hang out, whereas the nature of my job was that I was there on set almost every day. I've made some real, proper friends, and some very fond acquaintances. I mean, there are hundreds of actors who I worked with on *Doctor Who*, but there are very few that I wouldn't want to see again, in some capacity.

"It feels like Russell and Julie are people I will know forever. I hope so. And there's a certain kindred spirit to all the regular cast. Even if I don't see someone for a while, you still feel like you can slip into that easy relationship again. The atmosphere on set was always levelling, and open, and welcoming, so there was very little grandness or arsing around. People had a good time, and enjoyed themselves. They were always working on good scripts, so they were very happy to be there. Yeah, I've made great some friends."

But never mind the grown-ups. David's greatest legacy, surely, is to a generation of kids. To them, he is the ultimate hero. "I'd love that to be the case," he says, smiling. "I suppose that's something one won't entirely appreciate until maybe ten years down the line, when you meet those kids – or end up working for them, with a bit of luck! But that's lovely, isn't it? I was inspired by the teams who worked on *Doctor Who* back in the day, and still feel grateful towards them for what they did, so the notion that I might be part of that, for somebody else, in the future, is wonderful. I'm very proud of that. And time will tell."



Out of Time

It is said that in the final days of planet Earth, there was a collapsed marzipan TARDIS, a cannon loaded with confetti, and a Husky walking through the set. The more things change...

WORDS BY **BENJAMIN COOK**

"The best stories – especially Christmas stories – can be sad, scary, funny and thrilling, all at the same time," says Russell T Davies. "That's how Dickens did it, and Pixar, and now *Doctor Who*. The Doctor comes to *The End of Time* as an older and wiser man. He's had some hard times of late, but he's been travelling for a while, and has come to peace with himself. Of course, in true *Doctor Who* fashion, that doesn't last for long, and all hell breaks loose..."

These are Russell's final two episodes as *Doctor Who*'s head writer and executive producer. He wrote them specifically with Christmas Day and New Year's Day transmissions in mind. "I wanted everyone to be entertained, many generations gathered together around the TV, kids on granddad's lap, all hooting one minute, amazed the next. These are modern myths that everyone can share. I just wish I'd had this, as a kid."

But as well as all the tinsel and glitter, the season brings with it a certain melancholy. "It's winter, it's a time for summing up and looking ahead, so what could be more fitting than the end of one Doctor's life... and a journey into a brand new future?"

So, this is Christmas. Dressed in parkas, hats and gloves, the Doctor Who production team prepares for a hard day's graft in the cold and the rain, on a patch of waste ground on the 'Golden Mile' – a section of the Great West Road, north of Brentford. It's Monday, 25 July 2005, and today is looking more grey than golden. We break into applause as David Tennant – wearing stripy pyjamas, slippers and a dressing gown – arrives on set. The regulars share a group hug before their first shot together: looking up in the sky at a spaceship that isn't really there. "Everyone, that was David's first shot of the series," says the director, James Hawes.

"You can send wee Jimmy Krankie home," shouts out David, to more applause. "She's not needed! That's it, it's in the can. You can't get rid of me now." (**DWM 365**)

Wednesday, 25 March 2009

"*THE END OF TIME* WILL COME," Rassilon once proclaimed, but probably didn't add: "In a meeting room on the first floor of Cardiff's Holland House Hotel." It's a lot like the Black Void in here – the one in which the High Council of Time Lords sat around a table and argued. Except there's a TARDIS-shaped cake on the table, because this is David Tennant's final *Doctor Who* readthrough. The marzipan TARDIS has caved in. Ever one to put a cheerful spin on things, executive producer Julie Gardner tells David that it's "collapsed in your honour."

The room is full of 60-plus cast and crew, including Menna Richards, the Controller of BBC Wales, and Steven Moffat, Russell's successor. Everyone takes a seat, and Julie stresses the need for secrecy: "Do not tell anyone anything," she tells us. "Over the next 48 days, you have no friends, you have no family..." She stops short of suggesting that we ascend to become creatures of consciousness alone.

"It made me go all shivery," says producer Tracie Simpson, after the readthrough. "Weren't Bernard [Cribbins, who plays Wilf] and David amazing?"

"I cried so much, I think I've given myself a headache," admits Julie.

Once Bernard has finished heckling Steven Moffat ("YEAH, FOLLOW THAT!!!"), the room is vacated bar Russell, Julie, Tracie, director Euros Lyn, casting director Andy Pryor, and script editor Gary Russell. This is for a short script meeting. "Should I add somewhere that the four beats [in the Master's head] are the four beats of a Time Lord heart?" wonders Russell.

"God, yeah!" says Euros. Then he asks: "Why doesn't the Master just kill the Doctor?"

"Because he loves him," replies Russell. "Honestly, I think he does." Besides, the Master's beef is with the Lord President in these episodes, rather than the Doctor. "It's sort of a suicide mission, to get the guy who drove him insane... at least until the Master comes back, one day, as another actor. That's why I don't want to *actually* kill him. We've done the Master's death before."

Tuesday, 5 May 2009

DWM is in the Gate Room. It's one of the biggest, most impressive sets ever to grace Upper Boat Studios, in Cardiff. "It's looking wonderful," confirms Julie Gardner.

"It's going to be so great," agrees the Master, John Simm, who's squeezing into a straightjacket.

"When the straitjacket comes off, I'll talk you through the Master flying through the air," Pete Bennett, the First Assistant Director, tells John and David. "You're propelling yourself by the energy from your hands, John."

Has John ever been in a straitjacket before?

"No," he laughs. "What are you implying?"

Isn't it quite –

"– claustrophobic?" he says, finishing off **DWM**'s question. "It's all right as long as you don't think, like, I want to scratch my nose and I can't! But it's fine, because I'm an actor, so there are a million people waiting just out of shot for me to shout, 'It's horrible! Get me out!'"

DWM wonders how great a challenge it was for Russell to come up with another story for the Doctor's archenemy, having already told the ultimate Master tale in 2007, in which the character enslaved the population of Earth, for a whole year?

"The more I thought about the scale of this story, the more I needed the Master," answers Russell. "There's something so clean and pure about the concept of the Master – even a brand new viewer will simply accept his role as the Doctor's nemesis, even if you've never seen an episode before."

When scripting the Master's conquest of the human race, with everyone on the planet – except the Doctor, Wilf and Donna – taking on his visage, didn't Russell worry about how this could be achieved on screen? It's a bit, well, fiddly.

"I think 'fiddly' is the word, yeah! It's not a big CGI build, or a squad of Daleks, but required a different technique on lots of different shots. We had all sorts of options. Could we scan a 3D model of John's head, and map that onto green-clad faces of the regular cast? That would have eaten up money, so we had to simplify the multiple Masters. A lot of it was a complicated version of good old split-screen, with actors in the background wearing John Simm masks, out of focus. But that shot at the end of Part One, when the Master walks around, and the camera pans with him, with Abigail-Master and Guard-Masters and Naismith-Master standing behind him... to this day, I don't know how they did that shot. After all this time, I know nothing."

Was it unsettling for John Simm to perform opposite lots of actors wearing masks of his face...?

"Oh God, man, that is the freakiest thing that's ever happened to me," John tells **DWM**. "To walk on set first thing in the morning, and find people had them on, that really freaked me out."

Does he get to keep a mask?

"I think so. I mentioned it, but I don't particularly want to go asking for one. 'Please can I have a mask of me? To put on my wall? Or put on my son? To make my wife wear in bed?' That's a whole new world of wrong. 'Because I am the Master!' I'll try to get one, but I don't know what on Earth I'll do with it. I might lock it away in a cupboard until I'm old."

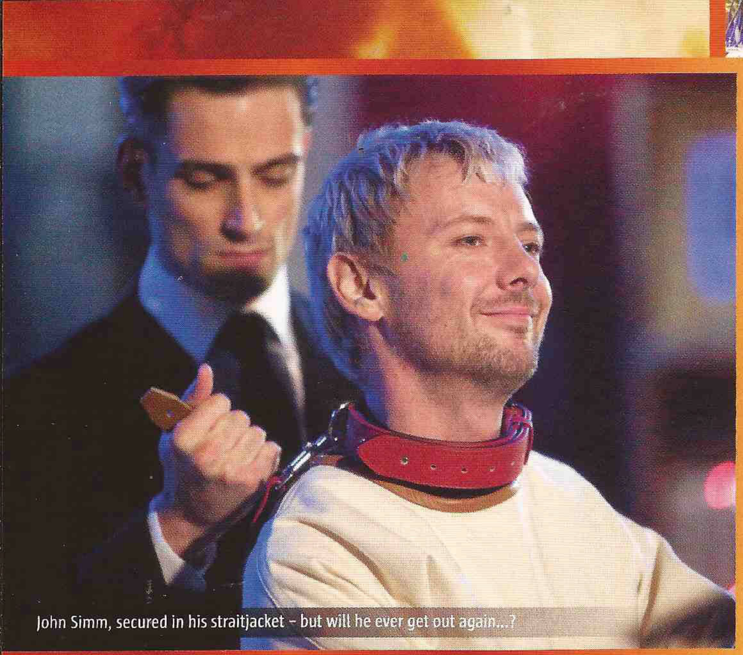
What's more, John has had to contend with multiple costume changes – as many as 40 in some scenes. "It's been the hardest thing," he says, but adds: "If that's the hardest part of a job, just changing costume loads of times, then you know it's been a great job."

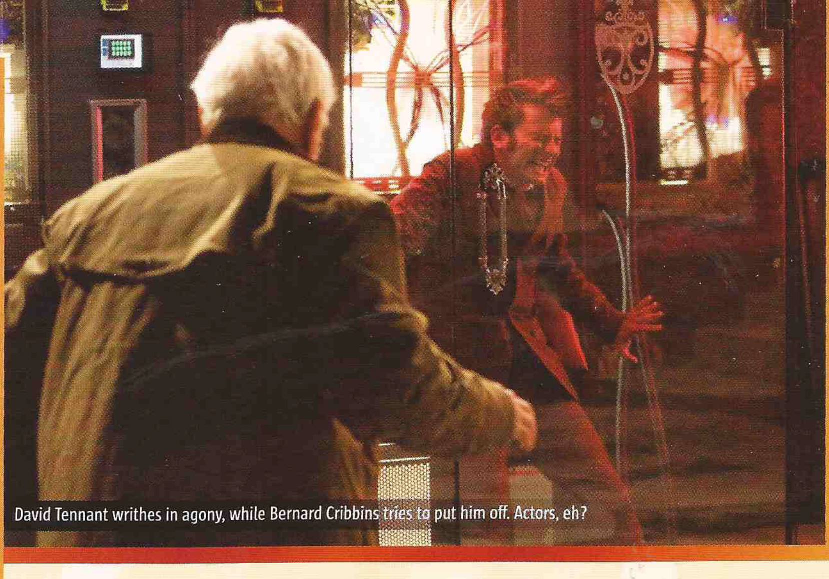
DWM has heard it said that John looked particularly hot in a dress-and-heels combo.

"Oh, really? That's good to know," he smiles. "As an actor, you've got to meet those kind of challenges head on. Just get out there, hitch up your skirt, and walk onto set! But the tights were a pain in the arse. I don't know how women deal with those. I don't want to wear tights again. Not any time soon, anyway. They were a bit embarrassing, some of those costumes, but the embarrassment went after, like, costume change 26. I was like, 'I don't give a damn what I'm wearing!'"

Back on set, the Master's straitjacket isn't shooting off as planned. Six wires are attached to the jacket, each yanked by a member of the crew... but the wires keep catching. "Have we dislocated John's shoulder?" asks Euros. "You haven't got whiplash, have you?"

"No, I'm all right," says John. "If I pull back my arm, would that help?" ➤


John Simm, secured in his straitjacket – but will he ever get out again…?


David Tennant writhes in agony, while Bernard Cribbins tries to put him off. Actors, eh?

Presently, Bernard wanders onto the Gate Room set. He isn't in this particular shot, but he's bored of waiting behind the scenes. "It's much more exciting in here," he says. "It's rubbish out there – all crosswords, and darkness, and sandwiches."

Really?! **DWM** dashes outside to check on the sandwiches.

Monday, 11 May 2009

David Tennant is knelt on the floor of the Gate Room, surrounded by shattered stunt glass. His face is bruised and bloodied. His suit is torn. And he's playing snooker on his iPhone. What better way to unwind after plummeting from a spaceship, through a glass roof?

"A general note to everyone: this floor is getting incredibly slippery," says Pete, "so can we be careful not to fall over?"

"Let's go from Wilf's last knock on the glass," suggests Euros, setting up the next shot, "and keep going until the Doctor exits the booth and embraces Wilf."

"Is the fourth knock louder, yeah?" asks Bernard.

This is the scene in which the Doctor rescues Wilf from the locked booth, sacrificing himself in the process. (**DWM** gets a text from Russell T Davies: 'Make him knock three times. That'll throw 'em.') As a fierce red light fills the booth, the Doctor writhes with agony, wracked with pain. "Sit… roll over… good boy," says Bernard. Well, it's only a rehearsal.

"I always knew about the glass and the tapping," Russell tells **DWM** afterwards. "I just didn't know it would be Wilf. But it would always have been someone ordinary and innocent. A single life. To balance that, I knew there would be massive explosions, and shattering glass, and planets appearing, and all sorts of hoo-hah… but then the end, when it comes, is so small and intimate. I mean, the Doctor saves planets every week, doesn't he? You've got to scale it down, to make it mean something. Once I imagined Bernard's heartbroken face at the glass, how could I go any other way?"

Elsewhere in this issue, David describes this scene as "brilliant" and "shocking", because "the Doctor's saying some things that you don't expect the Doctor to say." Russell adds: "We saw so much of the Doctor's potential ego in *The Waters of Mars*, it allowed me to let rip here. You couldn't have the Doctor being so furious with Wilf if you hadn't seen the Time Lord Victorious. Epic things are being played out in that scene, even though it is, essentially, two men talking."

"It's a good scene, isn't it?" agrees Bernard. "Someone said, 'It's Wilfred who's the nemesis of the Doctor.' Well, not exactly, because I've gone in the booth to save someone else, and then the Doctor saves me. It's so understated, in a way. That's the nice thing about it. It's not great histrionics and leaping about. The Doctor says, 'It's started,' and Wilf's line is 'Oh' – a very small 'Oh'. And the little hug."

For one take, Euros asks Bernard to keep his eyes open. The director watches on a monitor, with **DWM** sitting at his side. Bernard is crying. In studio, you could hear the proverbial pin drop. How does Bernard feel at the end of a day filming a moment this intense?

"Soggy," Bernard tells **DWM** afterwards. "You feel soggy. You put a lot into it. If you're running in a scene, you finish up out of breath. Well, if you're doing one of these emotional scenes, you feel drained somewhat. You may have done it three or four times, too, and you're trying to achieve the effect every time. You've been drained four times, so you do feel a bit 'Phew, right, let's have a coffee and a sit down.'"

It's Friday, 7 October 2005, and David Tennant is getting his first peak inside the TARDIS wardrobe. It's actually the TARDIS control room – here, as always, in a warehouse in Newport – redressed with racks of clothes, accessories, and some tailor's mannequins. And a Doctor Who scarf that producer Phil Collinson's gran knitted him when he was six. "Lots of frocks, aren't there?" says David, gazing around. Maybe the Doctor was once a transvestite…?

"Yes, somewhere in between his Sixth and Seventh incarnations," he deadpans. "Ooh, I like that!" He's pointing at a mannequin in a bright pink shell suit. "That's what the Eleventh Doctor will wear." **(DWM 365)**

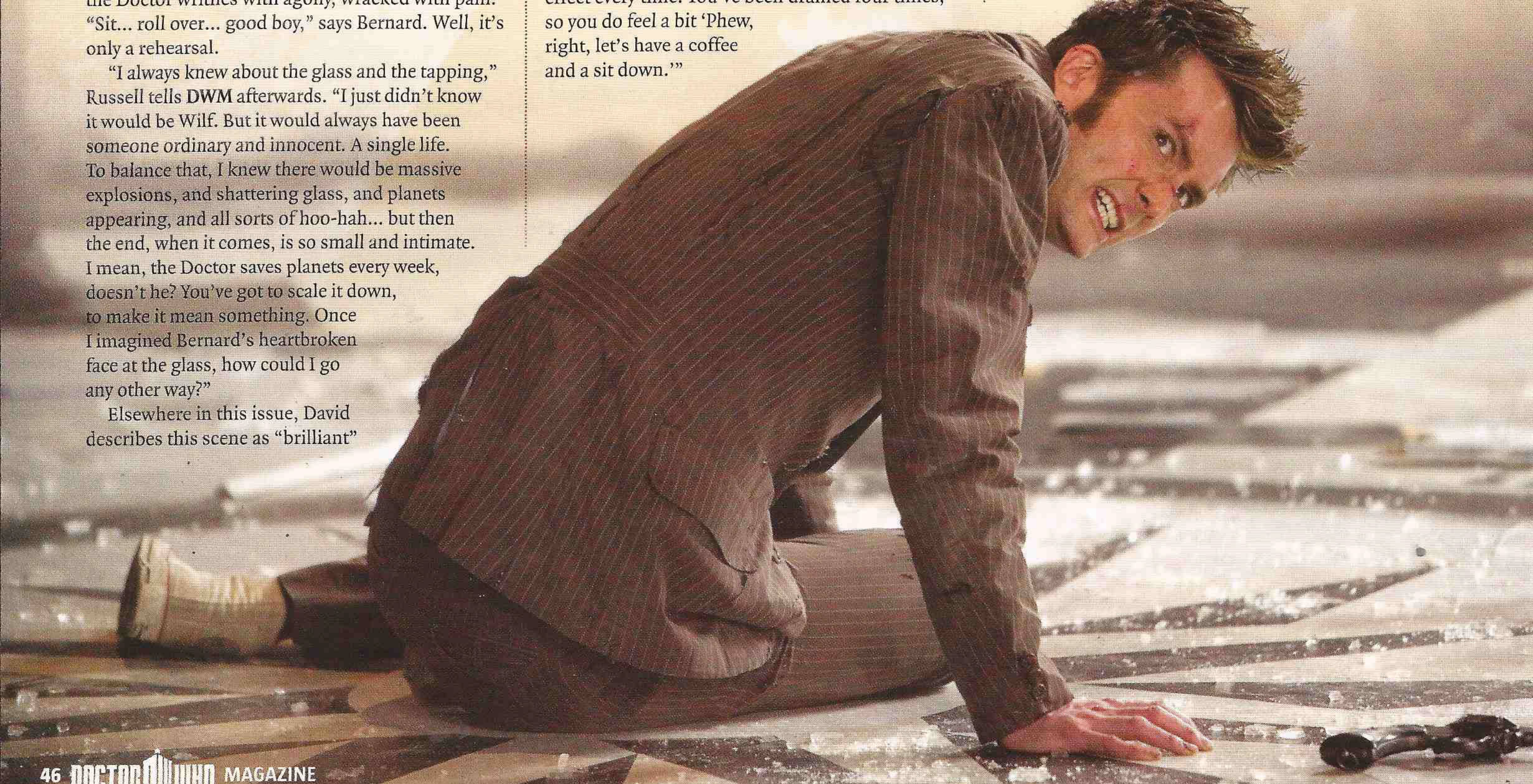
Tuesday, 12 May 2009

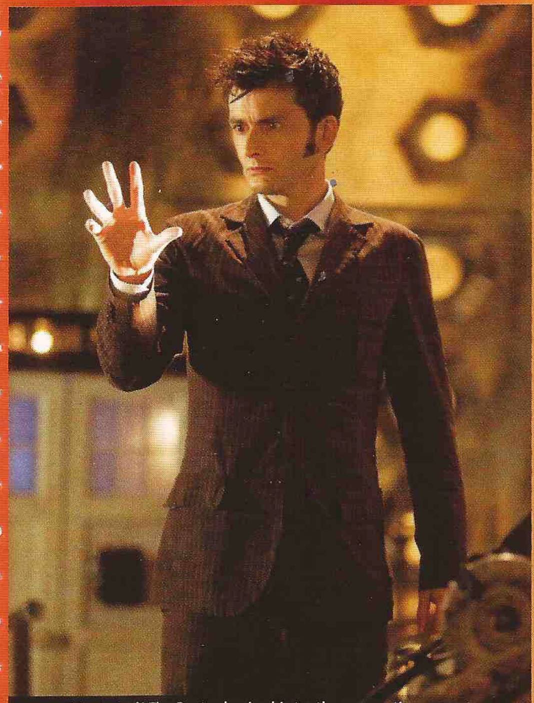
On the TARDIS set – in a warehouse in Cardiff, which has been the home of *Doctor Who* since the summer of 2006 – David Tennant, Euros Lyn and Julie Gardner are debating exactly how the Tenth Doctor's final line should be delivered. "Should I be brave there," asks David, "or is he broken? The take before the last was quite on the edge of it…"

They move to a monitor, and play back the four takes recorded so far. This is David's half of the regeneration scene. It's a toss up between takes three and four. "I find three more moving, actually," says David. "There's still a little moment of self-pitying…"

Then again, the end of take four is rather brilliant. "There's a violence to that," muses Euros, as they re-watch David throwing back his head and beginning to regenerate. But is the Doctor too distraught?

"I do worry," admits David, "if you see him





It's started! The Doctor begins his tenth regeneration...

breaking down... that's pretty grim. If that's the final image you're left with... that's not really *him*."

"Yeah, I think for kids, three is better," says Julie.

"I'm beyond lucky," says Russell, "to work with such great actors, because words are nothing, they're just typing on paper, without the actors to inhabit them. Let's not forget, this is the RSC's Hamlet of his generation, giving us his Time Lord! I think he's breathtaking. Quite simply, I love that man, and can never thank him enough."

"Bring in the next one," calls out David. "Where is he? When does he start?" Matt Smith is still on the Make-Up wagon.

"Are you okay?" Julie asks David, giving him a hug. She's crying. It's one of those days.

"I want to stay," he replies, joking. Probably.

"There's no going back now," says Euros, as David climbs back onto the TARDIS set, for a wide shot. The TARDIS is about to go up in flames.

"I'm not watching," says a teary Jennie Fava, assistant script editor, "so I don't believe he's gone."

Steven Moffat is on set, too. "I can't deal with this much momentousness," he admits. And then Tracie Simpson arrives. And Andy Pryor. And Piers Wenger, the show's new executive producer. And four firemen. There's a lot of shaking of hands. It's an orgy of hand-shaking and anxious smiles. Do you think it was like this when Jon Pertwee regenerated into Tom Baker back in 1974?

"Probably," says Russell. "Except for the firemen."

But there's still no sign of the crown prince. "Are they squeezing Matt into a suit?" wonders David.

Even Timothy Dalton, Rassilon himself, has dropped in. He had a costume fitting over lunch ("Shall I wear a watch?" he asked. "I'm a Lord of Time!"), and forgot to go home. "This really is a handing-over-of-the-baton day," he remarks. "Hey, what are those columns called?" He's pointing at one of the control room's four 'ribs', the ones that stretch from the floor to the domed roof.

"Time spindles," suggests David, laughing. In fact, their official name, according to production ➤

"THE **TIME LORDS! RESTORED!**"

"The Time War should always be something that **you can never quite look at.** Even an **unlimited budget couldn't show it..."**

"There's a certain fatalism to saying what you do," Euros Lyn tells the Time Lord Partisan. "There's no alternative other than he's going to zap you."

It's Thursday, 21 May 2009, and this is the scene in the Black Void where the President murders the Partisan. "It's a quiet slipping away, rather than an agonising death. But the rest of you Time Lords," says Euros, turning to the High Council, "don't dare to challenge the Lord President after that."

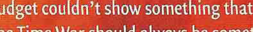
When it comes to a take, Lord President Timothy Dalton delivers his lines with a sinister intensity. "Maybe that's where the answer lies," he says. "Our salvation. On Earth." But just for the crack, he adds, "In Cardiff!" What's the betting that last line is cut?

Russell T Davies has said that revisiting the Time War on TV would always be a high-risk strategy, lest it disappoint. So, why now?

"I was careful to say that Gallifrey is on the very edge of the Time War," he stresses. "This is just a glimpse of a sci-fi battlefield, and it's magnificent, but the heart of it is raw and unimaginable, certainly unfilmable. It's as close as I ever want to go. The whole thing is portrayed most vividly with words, with the Doctor's speech about the Skaro Degradations, and the Couldhavebeen King with his army of Meanwhiles and Never-weres. Even an unlimited budget couldn't show something that horrific. The Time War should always be something that you can never quite look at. Now that I've gone, let's make that a rule! A law!

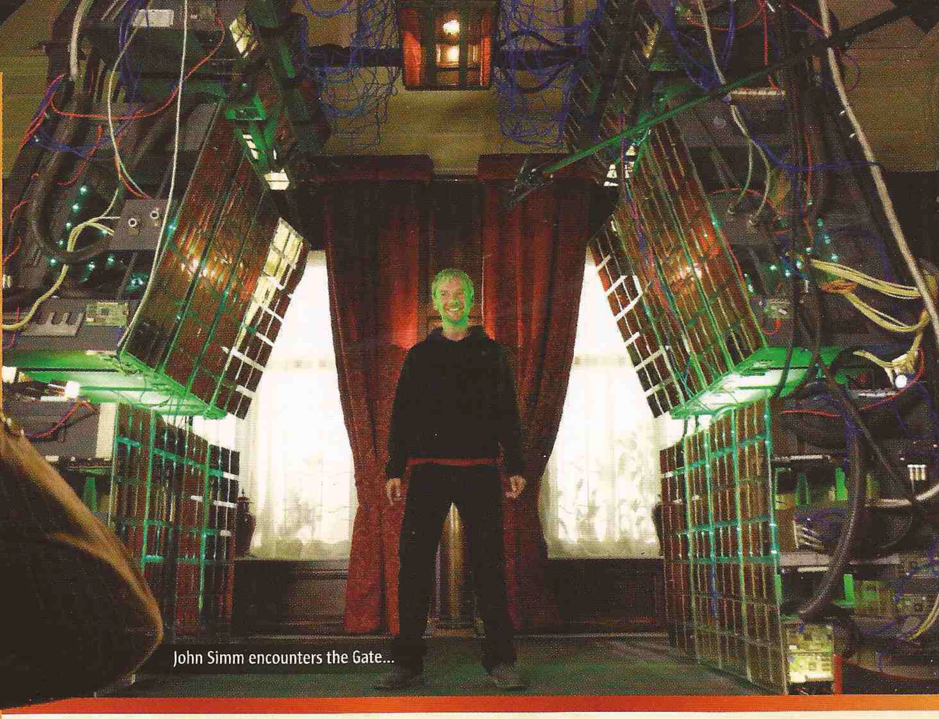
"As for the Time Lords, I dreaded writing them. I got rid of them for a reason: I used to worry that those scenes would be like the RSC green room, and I tried everything to counter that. I tried writing young, sexy Time Lords, or fast, flip *Buffy*-esque dialogue, or weird, surreal, mime-type faces, you name it... but in the end, you've got to be honest. They are what they are. They're grand, and powerful, and dress like it's opera season. But [costume designer] Louise Page made them look breathtaking, and casting was the key. I should have realised... but with the greatest of respect, I may have been a little haunted by previous versions of Rassilon. Oh God, I lived in fear of that. But then you get Timothy Dalton, and suddenly you're in a whole new world of *Doctor Who*. Timothy Dalton? Playing Rassilon?! Did you ever think you'd see the day?!"

"When I meet someone like Timothy Dalton, I just assume he has no idea who I am," laughs John Simm, when **DWM** asks him about the ex-007. "I mean, I assume that of most people anyway. But I really loved his James Bond. He was gritty before Daniel Craig. He was a proper actor playing Bond. I've always loved the two [James Bond films] that he did, but I was careful not to mention them to him on set straight away. I didn't want to sound obsessed. You want to meet him and go, 'Hi... JAMES BOND! Nice to meet you... JAMES BOND!' But I did manage to control myself."



Time Lord Davies and Time Lady Gardner.

The new Doctor rises! Matt Smith's first day: Tuesday 12 May 2009...


John Simm encounters the Gate...

designer Edward Thomas, is semi-transparent integrated non-linear cantilevered living buttresses.

"Well, you've got about 20 minutes to make up your mind," smiles Steven.

Sure enough, 20 minutes later, David is standing against a green screen, on the TARDIS, for a final close up of his regenerating face. Russell looks genuinely sad. "Oh," he says. "Wow. Bye-bye."

"He didn't change," points out Steven, as David steps down and embraces Euros.

"That's a wrap on David," announces Heddi-Joy Taylor, the Third Assistant Director. "Can we walk in Matt?"

It's decided that the studio should be emptied for the rehearsal of Matt's half of the regeneration sequence, with just him and Euros on set, free from the pressure of us all watching his every move. So, we all step outside, into the Cardiff sunshine, and eat birthday cake. (This isn't on a whim. It's Jennie's birthday.) Except, of course, when the new man arrives, wearing a double of David's suit, he has to walk right past us all to get to the studio. This couldn't be more intimidating if we'd tried. Matt looks nervous. Epic logistics fail.

A few minutes later, David emerges from the studio. "Some other bloke's in there," he says. "What the hell's going on?" David disappears into his trailer to change. (Out of his costume. This isn't where they're filming the rest of the regeneration.) Five minutes pass before he emerges. "I'm going home," he says. "I'm off."

"Who are you again?" asks Julie.

"Didn't you used to be...?" wonders Andy.

It's a good job David has a sense of humour.

We head back into the studio, where Matt is on the TARDIS set. His first words to us – "Hello, everybody. Lovely to meet you all. I'm Matt."

"Would you like any refreshments?" someone asks Matt.

"Yeah," he says. "A cup of tea. Go on. And a slice of cake." The revolution, it seems, is low key and very, very British. As it should be, then.

Matt moves into position. "Okay, Matt, so if you could move your head to the left," says Euros. "Can you lift up your head just the tiniest of degrees? Move your chin to your left... that's it... and action!"

The Eleventh Doctor yells in pain as the regenerative energy subsides. "You happy?" Euros asks Steven.

"Very happy," grins *Doctor Who*'s new showrunner. That's it. The Matt Smith Years have begun.

Wednesday, 13 May 2009

"He's taller than I expected," considers John Simm.

"Is he? I thought he was shorter," says Russell T Davies. "I just couldn't get over seeing another actor in David's suit."

Yes, in the Gate Room, everyone's talking about it. Well, regenerations don't come along every day.

Otherwise, it's business as usual. Outside in the Upper Boat car park, David is hanging over the edge of a crash mat, on a five-foot metal rostrum, with a revolver in his right hand and a wind machine blasting his face. This is the first of many close-ups of him falling from the *Hesperus*. "Sorry, I'm drooling," he says, mid-take.

"Can we stop there?" asks Euros.

"Sorry, everything was streaming a bit," says David. "Have you got a tissue?"

"Yes, do you want to clean yourself up?" asks Euros.

"Do you think this is how they do Superman?" replies David. "Exactly the same, yeah?"

Euros smiles. "Supergirl, maybe."

Friday, 15 May 2009

"Has anyone got any chocolate?" asks Billie Piper, bursting into a small tented-off sort of gazebo erected on London's Brandon Estate. Yes, we're back, for one night only, at the one-time home of the Tylers – for the first time since 2006! Billie is wearing her *Boom Town* scarf. Camille Coduri is huddled behind the camera monitors, trying to decide whether a cigarette might help her keep warm. Also on set tonight are two snow machines, the TARDIS, an Ood ("Tyranny of the Persil bowl," laughs David), several paparazzi, and half a dozen policemen to manage the crowds of onlookers.

"Is it chocolate?" exclaims Camille, when make-up designer Barbara Southcott hands her a pair of hand-warmers. "I could do with some chocolate."

She'd best not be caught chewing on hand-warmers, points out **DWM**.

"Yeah," chuckles Camille, "and be snapped by the paparazzi. *'Look how desperate she is since her Who days!' 'Please take me back!'*"

When David arrives, he heads straight for the hordes of onlookers. He poses for photographs, signs autographs, and pleads with them *not* to reveal the nature of tonight's scene on the internet, because it's "very special." (Within a couple of hours, a transcript of the scene appears, word for word, on an online forum. "Oh no," says David, sadly. "I told them not to.") Let's go for a take...

"What year is this?" the Doctor asks Rose.

"Blimey, how much did you have?" she smiles. "It's 2005. January the 1st."

"Tell you what," says the Doctor, "I bet you're going to have a really great year."

"You can't say fairer than that," whispers Camille, from off camera.

"It's so lovely, this scene," agrees Euros, "and full of hope."

"Sickening, isn't it?" laughs Billie.

But on the next take, as Rose wishes the Doctor a "Happy New Year," something unfortunate happens. I think it's called *déjà vu*. "There's a Siberian Husky coming our way!" an alarmed Pete Bennett hisses into his walkie-talkie, as a woman in a heavy coat marches past the TARDIS and right into shot. Look, she's heading straight for us.

> **"In 70 years' time,** there will be old folks saying, **'Do you remember when the four knocks came?'** That's the **best legacy..."**

On the Brandon Estate, in South London, David and Billie step into the TARDIS and shut the doors behind them. From outside, in the rain, we can still hear their excited chatter.

David: "I can't believe this! I'm inside the TARDIS!"

Billie: "Sorry it's a wee bit cramped in here."

Then we hear a girlish giggle. It's David's.

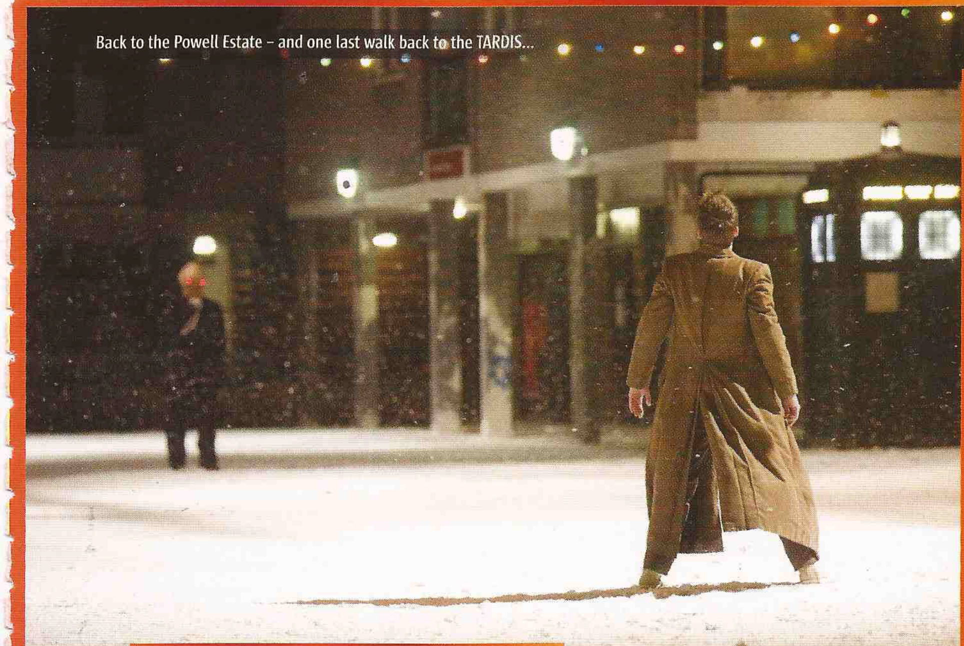
It's Wednesday, 27 July 2005. "Quiet around camera, please," bellows the First Assistant Director, Jon Older, more for the benefit of the public surrounding the set. "This is a take," he reminds the crowds.

Time for David's big entrance. He's wearing his predecessor's black leather jacket. "This is your big moment," yells Camille Coduri (Jackie).

"Here we are, then," says David, emerging from the police box. "London, Earth, the Solar System. I did it! Jackie! Mickey! Blimey! No, hold on a minute..."

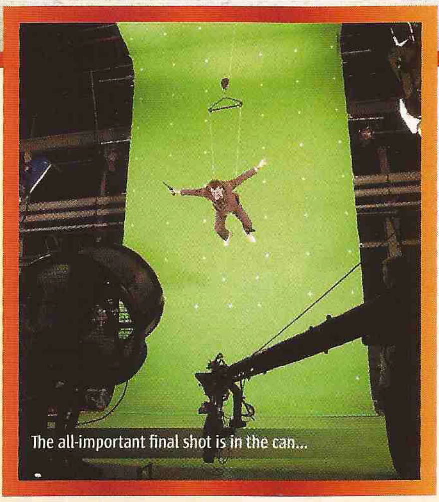
He trails off. To everyone's astonishment, an old man in a dirty raincoat is shuffling through the scene. He seems oblivious. We all stare at him, open-mouthed. "Bloody BBC," he mutters, as he shuffles past the TARDIS, wrecking the take. "Full of poofs and homosexuals."

"I like the way he put them into two categories," laughs David, afterwards. "Poofs and homosexuals! Heaven forbid." **(DWM 365)**



Back to the Powell Estate – and one last walk back to the TARDIS...

Confetti everywhere, but there's time for one last photo with **DWM**...



The all-important final shot is in the can...

Two policemen are chasing her. And she has an enormous Husky on a leash.

"I'm allowed to walk my dog!" she hollers at poor David. "Sod the lot of yer!"

What is it with the good people of the Brandon Estate?

Euros sighs. "Can we go again?"

"Let try to get this take in," says Pete, "before she comes back with her other five dogs, and walks them right through the middle of our shot, one at a time, every five minutes."

The more things change...

Wednesday, 20 May 2009

Today is history. It's David Tennant's last day filming *Doctor Who*. Yes, ever! We're at Upper Boat, to watch David record his very last shot: jumping through the hatch of the *Hesperus*, again, but this time suspended from a wire and against green screen. At present, he's stood in the middle of the studio with his trousers around his ankles, black boxers on show, so that stunt coordinator Lee Sheward can fit on David's harness. No-one could have imagined that this is how the Tenth Doctor's era would end.

"He's horizontal," explains Euros, as David is winched skywards, "then falls horizontal, then he's leaning towards us..."

"I'm like an un-cool Spider-Man," muses David.

In the studio next door, in the White Void at one end of the Gate Room ("It's vast," marvels Russell. "I thought it'd just be a white sheet!"), distinguished thesp Claire Bloom, dressed in a cream suit, is recording the scene in which she appears to Wilf on the Nobles' TV. Bernard is reading in his lines off camera.

"I've got the wrong shoes on," Claire tells Euros. "You don't see them, do you? Is that a problem?"

"Only if you've forgotten your pants," Bernard reassures her. Brilliant.

Back on the green screen, David is almost hanging upside down. "How difficult is it for you to have your head lower than your feet?" wonders Euros.

"Exactly the same as my first day on the job," smiles David.

"Can we lower him by a foot-and-a-half?" asks Euros. "On this one, David, if there's a little more movement from you..."

This is taking ages. Take after take after take. After each one, Euros says, "One more, please." Until the take when he doesn't...

At 6.49pm, on 20 May 2009, David Tennant films his final shot. It's slate number 999. "Dial for a Doctor," sniffs Julie, sadly.

"Am I free?" asks David. "Can I walk away?"

And he's gone. Oh. Is that it?!

Apparently not. The shot was in the can ages ago, but Euros and Pete are stalling, while the Any Effects team frantically heap pink confetti into a cannon. Right. They're ready. David is called back on set. "Let's make him think we're just getting him back for a green-screen reference," says Pete.

"As if he'll believe that," says Russell.

David returns. He's still in costume. Pete announces: "Ladies and gentlemen, you'll be very sorry to hear, that's a golden wrap on David Tennant, the Tenth Doctor." BOOM! An almighty bang, and confetti fills the air. The biggest round of applause.

"I've changed my mind," says David. "I'm going to stay on after all. Is it too late?" And then: "I'm not going to make a speech, am I?"

Almost a hundred tearful, joyful, expectant faces stare back at him. "Oh, stop it," David tells himself, as he struggles to fight back the tears. "This is ridiculous." He picks confetti out of his hair, and composes himself just about long enough to say: "I'm very proud of everything we've done, and thank you all very, very much."

It's the end, but...

"If some fans have been counting down the days until we leave, that's their prerogative," Russell tells **DWM**, afterwards. "Football fans do nothing but imagine a different line-up. It's like fantasy football. It's... well, I was going to say, 'It's what love does,' but I hope you don't do that to your partner. It's what *that* form of love does. It's what fan love does."

Looking back at his time on *Doctor Who* – on David's four years as the Doctor, and the achievements of the past half-a-decade – Russell feels "happy," he says. "As simple as that, but as huge as that. I've always loved *Doctor Who*, and always thought it was the best – and now, for once in my life, it's like everyone agrees. That never happens! It's been an enormous pressure, and I won't miss that, but when we get it right, as I believe we have, it's like a form of folklore – and that's the greatest compliment of all.

"In 70 years' time, there will be old folk saying, 'Do you remember Rose Tyler and the Doctor on the beach?' and 'Do you remember when the four knocks came?' And that's the best legacy I could ever hope for." DWM

“Are you **thinking** what ***I’m* thinking?**”

At a bar somewhere in space, two kindred spirits have come together… Get ready for when John met Russell!

INTERVIEW BY **BENJAMIN COOK**

“Oh Lord, we’re in for a day of it today,” groans Mark the gaffer, as a man called Rory, wearing a Slitheen costume, crashes head first into one of his lamps.

“It’s like the last day at school, isn’t it?” laughs Lindsay Bonaccorsi, *Doctor Who*’s costume supervisor. **DWM** wonders what sort of school Lindsay went to.

It’s 29 April 2009, and we’re holed away in Tiger Tiger in Cardiff, formerly the location for Captain Jack Harkness’ bar-room brawl with Captain John Hart in *Torchwood* Series Two. Today, it’s doubling for the outer-space wine bar in which the Tenth Doctor bids poor, friendless Jack a final farewell. Oh, and there are aliens. Everywhere! “Well, we need to give David [Tennant] a proper send-off, don’t we?” reasons monster-maker Neill Gorton, who’s worked on *Doctor Who* since 2004. “This is a proper alien bar.”

Parallels may be drawn with the Mos Eisley cantina in *Star Wars*, but even that shady establishment couldn’t boast a couple of Hath, a Sycorax, a Judoon, the Graske, ten ‘general monsters’ (“What are they called?” asks Euros Lyn, the director. “They’ve all got names,” says Neill, before adding: “Rude ones”), a man painted white, a man painted red, three robed men, three robed women, a human barman, and – wait for it – Midshipman Frame, in the form of Russell Tovey, last seen in 2007 Christmas Special *Voyage of the Damned*.

In between takes, *Doctor Who* and *Torchwood* star John Barrowman – for it is he – fills Russell in on Captain Jack’s backstory: “Completely naked,” we hear John say. “Shot by Daleks… Torchwood… shot again… the Master… the Face of Boe…”

Russell just nods.

Look, never mind talking to each other. Wouldn’t they prefer to talk to **DWM**? Of course they would. (Who wouldn’t?) Ladies and gentlemen… he’s John, and he’s Russell, and together they are… John and Russell!

Hello, John and Russell. You’ve never worked together before. What were your expectations of each other?

Russell: “I’d heard that John was a complete nightmare. A diva. Really kind of self-centred. Selfish as an actor. Terrible dress sense. No idea of style. But… he’s proved me right!”

John: “I was told that Russell was good-looking, a nice arch in his back, firm buttocks, good thighs, a great smile…”

Russell: “And you’re going to say you were proved wrong? [Laughing] Come off it, you’ve been proved right.”

John: “No, I have. I’m not going to lie. He’s hot.”

Russell: “Thanks, mate.”

Have you worked hard to achieve this frankly alarming level of sexual chemistry?

John: “You just do it, really. You don’t have to think about it much. I can tell that Russell is probably flirtatious in real life.”

Russell: “Am I?”

John: “Are you?”

Russell: “Yeah. Maybe. I dunno. It’s in the writing as well, isn’t it? The dialogue between us is only four lines, but you know that Captain Jack and Midshipman Frame are flirting outrageously. You’ve got to turn it on, ain’cha, John?”

John: “I don’t find it difficult. You don’t either, obviously.”

Are there any other aliens in here that either of you would, er, turn it on for?

Russell: “That rhino-headed thing was giving me the mouth, wasn’t it?”

John: “Yeah, I saw those lips. A Judoon kept going, ‘Flubulubulub!’ at Russell.”

Russell: “They’re quite cruisy, some of these monsters, aren’t they, when they walk past you?”

John: “Did you feel that, too? I don’t know if it was a Sycorax who walked past and goosed me, or was it that skinhead monk? Most of these monster guys know what I’m like, the flirtation and the silliness, because they’ve worked with me on *Doctor Who* and *Torchwood* for years.”

Isn’t John quite off-putting to work with, Russell?

Russell: “Yes. No! He’s been very professional today. He’s been fantastic.”

John: “Thank you, Russell.”

Russell: “I’m very impressed by him.”

When you’ve only four lines together, do you stress over them more than if you were in a whole episode?

Russell: “You do, yeah. I’ve tried not to think about them too much. I didn’t look at the script until this morning, or I knew that I’d end up going over and over those lines in my head. This is our only scene, so a lot is at stake. This scene is special.”

John: “I totally agree. If you mull over it, then it becomes too heavy, too weighted. The brilliance is that Russell [T Davies, the writer] has told a complete story, about the two of us, in those four lines. In the past, the Doctor has never allowed me to flirt. When I go, ‘Hi,’ the Doctor goes, ‘Stop it!’ But for once, this one time, the Doctor is really bringing it on for me, and setting me up. It’s the Doctor’s parting gift.”

Essentially, isn’t the Doctor pimping out Jack?

John: “[Laughing] I’m not complaining.”

Before he decided to bring back Midshipman Frame for this scene, Russell T Davies was going to have Jack snog a Slitheen.

Russell: “John would probably have preferred that.”

John: “NO! Maybe you, me and a Slitheen…?”

Russell: “Lovely. Let’s do it. Can we take one home?”

John: “[Laughing] You’re after a freebie?! Yeah, let’s grab one.”

Didn’t you appear in TV commercials as a kid, Russell? You must have got tons of free stuff then.

John: “Ooh, which commercials, Russell? Anything embarrassing?”

Do we want to know what’s making them laugh? Probably not.

Russell: “The big one I did was Heinz Tomato Ketchup. The one with Inkanyezi Nezazi by Ladysmith Black Mambazo – do you remember that song? I was the kid who made a meal for his family. Oh yeah! That was a respectable advert. But then I did one for McDonalds.”

John: “Oh dear.”

Russell: “Yeah, but you’re like that when you’re a kid, you take anything that’s offered to you. I didn’t really have a career path.”

You didn’t get given a year’s worth of Big Macs, then?

Russell: “Not that time. But two of us were cast in a commercial for Time Out chocolate bars, and we turned up at the studio and they only had time to use the other lad. I was really upset, because I thought I was going to get chocolate. I told my agent, who kicked off, and I got like 48 Time Out bars delivered to my house! Brilliant! That’s the only perk I ever had from an advert.”

Back to *Doctor Who*… might there be potential for another spin-off series, starring Captain Jack and Alonso Frame? You could travel the universe together, solving mysteries and doing sex stuff.

John: “Well, I said this to Russell this morning…”

Russell: “Did you?”

John: “You weren’t listening to a word?! What I’d love, what I think would be great, is if Midshipman Frame became Jack’s companion in *Torchwood*. He’s the perfect companion for Jack. It’d be like Batman and Robin. Of course I’m Batman. He’s Robin.”

Would you have to wear your underpants on the outside of your costume?

John: “Yeah!”

Russell: “Hot. Frickin’ hot.”

Now, this might be the last time that either of you appear in *Doctor Who*.

John: “Yep.”

So, can you sum up what the show means to you?

Russell: “It just feels brilliant. I was really proud to be asked back. I’m pleased that I had an effect on Russell, the writer, to want to bring me back…”

John: “You had a big effect on him.”

Russell: “[Laughing] Did I?”

John: “You should see the texts that we’ve sent back and forth.”

Russell: “Really?”

John: “Oh yeah.”

Russell: “You’re making me paranoid. Do I need to know all this stuff?”

John: “Have you seen the picture he drew of you in his book?” [The Writer’s Tale *includes a sketch that Russell T Davies drew of Midshipman Frame in his underpants – Ed*]

Russell: “But that was done before I was even cast.”

John: “Yeah, but that’s the way we see you. Well, it’s how the fans see you.”

Russell: “Cool! Well… as I say, it’s lovely that the fans have seen the show and are really responding well to me… and, um, touching themselves. [Executive producer Julie Gardner walks in] Oh, hello! We were just taking about –”

Julie: “I heard. How’s it going?”

> “… I don’t know if it was **a Sycorax who walked past and goosed me**… or was it that skinhead monk? **A Judoon kept going ‘Flubulubulub’** at Russell…”

John: “Good. We’re not done yet. We’re still to film our last shot with David.”

Julie: “I’ve been in City Hall [at Cardiff Civic Centre]. We’ve just done 42 costume changes with John Simm.”

John: “Why?!”

Julie: “I can’t reveal anything. See you later.” [Exit Julie]

Russell: “Um. What were we saying? Being invited back. Yeah, very proud. Well, it might be my last ever scene in *Doctor Who*, but I’m very proud of Midshipman Frame and what he’s achieved.”

John: “For me to be back in this final episode, for David and for his Doctor, is a great thing. If it’s the end, it’s the end. I’ve had a great ride. I’ve had almost five years on *Doctor Who*. Actually, David said to me the other day, ‘Jack’s the kind of guy who can continue. He’s the one that I could see going on.’ It was really nice of him to say that. But if it’s the end, I’ve had a great time. It’s completely changed my life, and I love it.” DWM

Zen and the Art of TARDIS Maintenance

Barry Letts, the producer who died last October, embodied the spirit of *Doctor Who*. **Doctor Who Magazine** looks back at his career and achievements.

WORDS BY **MARCUS HEARN**

As befitted his Buddhist faith, Barry Letts lived a number of lives. He was an actor, writer and director, but is best known for having produced *Doctor Who* from 1970 to 1974 – some of the most successful years in the show's history. Letts took a programme on the brink of cancellation and gave it renewed vigour. Having saved *Doctor Who* for the 1970s, he bequeathed it some of its greatest stories and one of its best-loved leading men in the months before he left.

The best years of Letts' career were still to come, presiding over the BBC's award-winning Classic Serials for a decade, before a semi-retirement in which he dabbled in the writing and acting that had taken a back seat for so long.

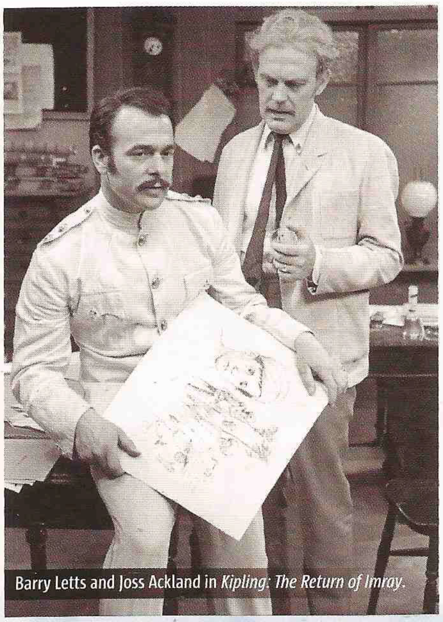
He remained modest and self-effacing about his influence, happy for others to take credit for some of his greatest work. He once claimed that he regarded television as a game, but told his friend and colleague Douglas Camfield that it was, "a very important game." It was important, he added, because "it can affect people's lives."

Barry Leopold Letts was born in Leicester on 26 March 1925. His headmaster father encouraged him to read and he developed a love of books and cinema at an early age. Particularly fascinated by adventure stories and science-fiction, his favourite films of the era included HG Wells' apocalyptic *Things to Come* (1936) and the colourful Hollywood fantasy *The Wizard of Oz* (1939).

The world of films was a remote place, but the outbreak of the war predicted by Wells offered Letts an opportunity in another branch of showbusiness. At the age of 15 he was offered a job as an assistant stage manager at Leicester's Theatre Royal. With so many young men conscripted to the armed forces he quickly gained experience. Six months later York Repertory Company gave him the chance to become an actor.

Letts was only 18 when Robert Hamer, a director at Ealing Studios, told him, "We think we can turn you into a star." Hamer had been impressed by Letts' performance as an apprentice deck officer in his naval drama *San Demetrio London* (1943) and offered him a three-year contract with the studio. Ealing was the most successful independent production company in the country, but a more urgent calling prevented Letts from accepting immediately. Two days later, on 14 August 1943, he joined the Navy.

Letts served as a sub-lieutenant in the Royal Navy Coastal Forces, and in 1946 returned to Ealing to begin his deferred contract. Now earning ten times more than his salary at York Rep, he was kept busy with numerous supporting roles in films such as Basil Dearden's *Frieda* (1947) and Terence Fisher's *To the Public Danger* (1948). Charles Frend, the co-director of *San Demetrio London*, gave him one of the greatest roles of his career when he cast him in *Scott of the Antarctic* (1948). Letts played Apsley Cherry-Garrad, the junior biologist who narrowly survived Scott's ill-fated expedition of 1910-13. Frend would call on him again for his classic *The Cruel Sea* (1953).


Barry Letts and Joss Ackland in *Kipling: The Return of Imray*.

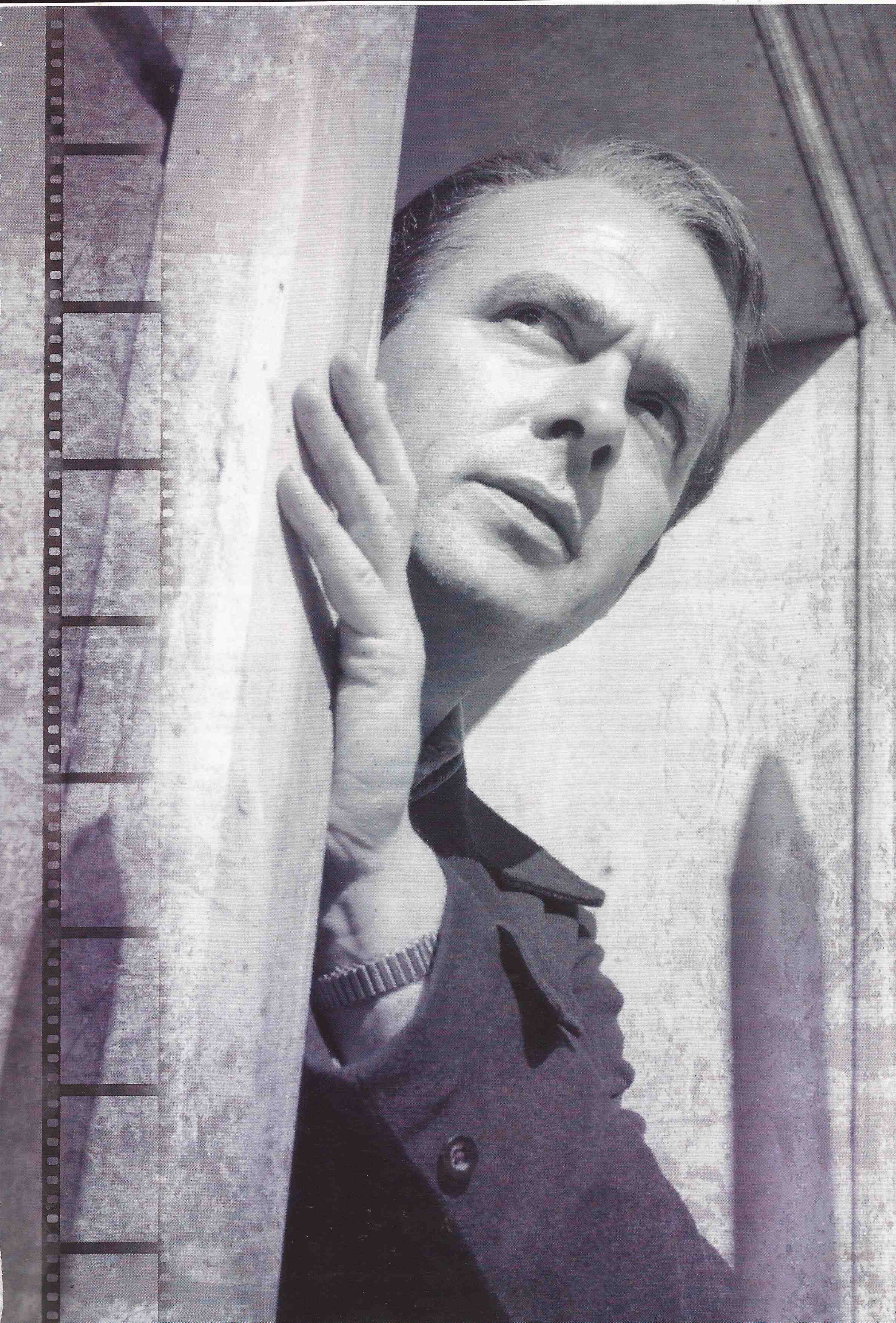
Letts' film career was relatively short, but it included some of Ealing's most distinguished dramas and an even more lasting reward in the form of Muriel Pears, an actress he met on the set of Gainsborough's *A Boy, a Girl and a Bike* (1949). The two were married soon after.

When the contract with Ealing expired film work became infrequent. Letts lacked a competitive spirit, and suspected he would never fulfil Robert Hamer's prophecy. "I'm a good actor," he reflected in 2007, "but I'm simply not good at selling myself."

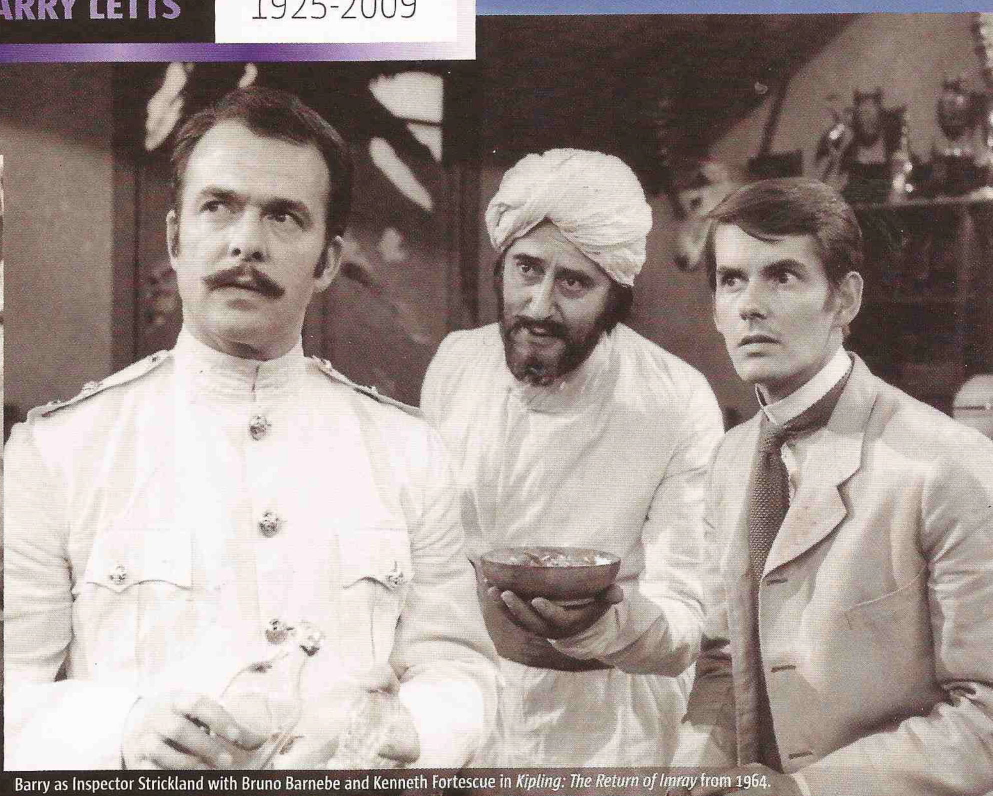
Letts felt he would be more comfortable as a television actor, hoping that the BBC would be more of a meritocracy than the ruthless world of feature films. Producer Rex Tucker had cast Letts in numerous radio dramas, and asked him to join the cast of his first television production, *The Gunpowder Plot*, in 1950. Letts played one of the conspirators and Patrick Troughton was their ringleader, Guy Fawkes. Rehearsals were punctuated by numerous cigarette breaks, during which Troughton confided in Letts that television was preferable to theatre, which he dismissed as "shouting in the evenings."

The Gunpowder Plot was broadcast live on 5 November. Unlike many of his contemporaries Letts found he actually enjoyed the tension of live television. But being able to withstand the rigours of the job did not guarantee him regular

Main photo: Barry Letts as Captain Stuart in 1962's *Last Man Out*.



Barry Letts plays a con-man in 1965's *Public Eye: Have it on the House.*



Barry as Inspector Strickland with Bruno Barnebe and Kenneth Fortescue in *Kipling: The Return of Imray* from 1964.

employment. He worked on and off for the BBC, but when things went quiet in 1953 he took a job in a Wall's ice-cream factory. For a while he worked night shifts as a 'sixer' in the company's packing plant in Acton. "You had to pick up six wrapped ice-creams at a time as they came off the wrapping machine," he recalled in 1978. "You did about one-and-a-half minutes till your fingers froze and another chap took over. After a couple of weeks you could hold a conversation and be doing it without even looking – and last for ten minutes. That was the low spot of my career."

Salvation came with a role in the first touring production of Hugh Hastings' play *Seagulls Over Sorrento*. Letts was offered the lead role of the villainous petty officer first played by William Hartnell in the play's West End run. Letts toured in *Seagulls Over Sorrento* for a year, and returned to BBC television on Boxing Day 1954, playing Prince Ahmed in *The Three Princes*, an adventure written by Rex Tucker and directed by Shaun Sutton. After seven years of struggling Letts felt that he was finally making an impact. "At last," he said, "I felt like a star."

Letts now enjoyed some of the best work the BBC had to offer, and in 1957 was even able to afford his own television set so his wife and two children could see his performances.

July 1958 found him in typically swashbuckling mode when Sutton cast him as the traitorous Sir Thomas Wycherly in Elizabethan drama *The Queen's Champion*. Wycherly's ambitions were curtailed by the heroic Don Jose in a duel filmed in the surf on the Hastings coast. Don Jose was played by Roger Delgado, an actor Letts had first worked with at the beginning of his career at York Rep.

Letts' career continued to flourish. In 1958 he was given prominent roles in *The Silver Sword* and *The Black Arrow*, and in the early 1960s enjoyed a semi-regular role as a senior officer in *Z Cars* and its spin-off *Softly Softly*. By this time, he had developed an alternative career at commercial television. In 1959 he and screenwriter Owen Holder had been commissioned to write an episode of ITC's filmed television series *The Adventures of Robin Hood*. The series was cancelled before their script could be produced, but they had better luck with numerous scripts for Granada television's *Skyport*. It was here that Letts received his first solo commission, and he went on to write adaptations of Sapper stories for Associated-Rediffusion and episodes of medical soap opera *Emergency – Ward 10*. He continued acting, and struggled to balance the latter with a meaty role in A-R's crime drama *No Hiding Place*.

"**I'd go into the gallery** whenever I could and **pick up tips from anyone who'd talk**. By 1960 I was sure **I had the ability to direct**..."

Despite this success, Letts still wasn't earning enough to provide for his growing family. He and Muriel now had three children and a permanent overdraft. He had long since come to the conclusion that he was never going to be a star, and since becoming a writer was now pondering yet another career.

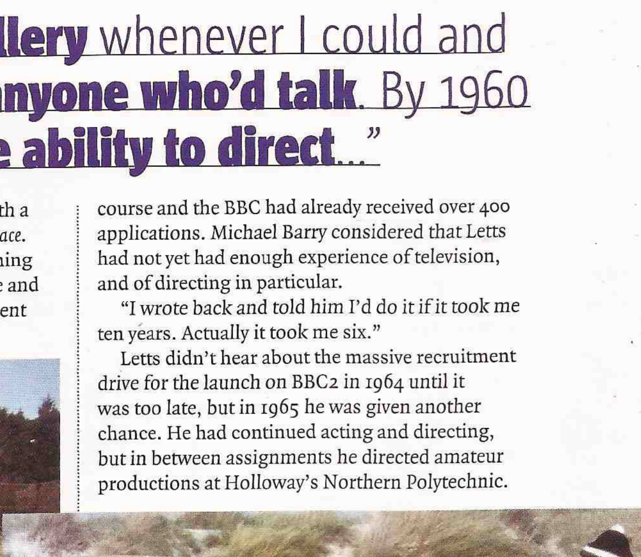
"I was fascinated by television," he said in 1978. "I used to go into the gallery whenever I could and pick up tips from anyone prepared to talk. By 1960 I was sure I had the ability to direct. I took the first act of Rattigan's *The Deep Blue Sea*, got hold of a studio plan, and worked out a complete camera script – lenses, angles, everything – and sent it to Michael Barry, who was then head of drama at the BBC."

Letts was aiming for a coveted place on the BBC's training course for producers and directors, but he didn't receive any encouragement. There were only two places still available on the next course and the BBC had already received over 400 applications. Michael Barry considered that Letts had not yet had enough experience of television, and of directing in particular.

"I wrote back and told him I'd do it if it took me ten years. Actually it took me six."

Letts didn't hear about the massive recruitment drive for the launch on BBC2 in 1964 until it was too late, but in 1965 he was given another chance. He had continued acting and directing, but in between assignments he directed amateur productions at Holloway's Northern Polytechnic.

Barry takes charge of a helicopter sequence in *The Enemy of the World*.



The *Doctor Who* team hard at work, with Barry in the centre, in the green jacket.

Andre Van Gyseghem as William Pitt and Barry Letts as Lord Nelson in 1955's *The Nelson Touch*.

Letts' first job on *Doctor Who* was directing 1967/8's *The Enemy of the World*.

In 1966 the BBC's Sydney Newman gave him another chance to apply for the BBC's producers/directors' course and this time he was successful. "They could hardly turn me down for the same reasons," said Letts.

On 29 November 1966 Letts left his old career as an actor behind and joined the staff of the BBC as a director. He cut his teeth on episodes of *The Newcomers*, a twice-weekly soap opera he had previously written scripts for. While working on *The Newcomers* in Birmingham, he would seek the sanctuary of a local bookshop at lunchtimes. It was during one such visit that he discovered a book that would change his life.

Psychotherapy East and West was written by Alan Watts, a theologist and philosopher who devoted much of his life to the study of comparative religion. Watts was renowned for his informed but accessible introductions to Eastern philosophy at a time when the hippy culture in America and Western Europe was famously pushing the doors of perception. Letts was already in his 40s by this time, but *Psychotherapy East and West* would be the catalyst for his own, quiet revolution. He began the spiritual exploration which led him to becoming a Zen Buddhist, although he generally resisted the label, and would eventually visit India to learn more about the attainment of enlightenment through meditation.

Letts continued his informal studying in London, where the BBC assigned him to direct *Z Cars*. Shortly after that Innes Lloyd, the producer of *Doctor Who*, asked him to direct *The Enemy of the World*. Letts' old friend and colleague Patrick Troughton was the star of the show, and this technically demanding six-part story would see him play both the Doctor and his evil doppelganger Salamander. Letts saw the commission as something of a promotion – this would be his first serial, after the treadmill of soap opera and police drama. "I felt that I'd graduated, and was about to join the grown-up world," he said.

Letts persuaded Mary Peach to guest star in the story, and stretched the show's meagre budget to include a helicopter. David Whitaker's script had set the opening in a crowded seaside resort but the pragmatic Letts switched the action to a deserted beach. Once there he hastily incorporated a hovercraft he heard had been built by a retired naval architect in nearby Worthing. Letts was less sure of himself during the studio recording, and made the split-screen scenes needlessly complicated by using outdated methods.

During the recording Troughton told him that he was thinking of quitting the role of the Doctor. "It's a real killer this job – worse than weekly rep," he confided. The current series of *Doctor Who* comprised 40 episodes, and Letts agreed that the punishing schedule would have taken its toll on any leading actor. He told Troughton that the number of episodes should be reduced, and the quality of the series improved.

In later life Letts had mixed feelings about his work on *The Enemy of the World*. "It's a great pity that the only episode that survives is one of the poorest," he said. His innovations during the making of the story were, however, the mark of a fledgling director who was already starting to think like a producer.

Letts spent another two years directing at the BBC before Shaun Sutton, now the head of the Corporation's Television Drama Group, called him with a surprising offer. "You like science-fiction," he said. "How would you like to produce *Doctor Who*?"

Letts had only recently got used to the idea of becoming a director, and was reluctant to ►

FRAZER HINES Jamie McCrimmon

I met Barry when we were both members of what was commonly known as Shaun Sutton's repertory company. Shaun was a producer/director who made lots of productions for the BBC and tended to employ the same group of actors. This included Nigel Arkwright, Paul Whitsun-Jones, Barry and myself.

We had all been theatre-trained and, like Barry, I didn't find live television particularly nerve-wracking – it was the norm in those days so we just got on with it.

I first appeared with Barry in Shaun's production of *The Silver Sword* (1957), which was based on the book by Ian Serraillier. It was set in Poland during the war, and I played a character called Jan who befriended three children. I remember Barry played their father.

I next worked with him in *The Queen's Champion* (1958), an Elizabethan drama which featured a lot of Shaun's favourite actors. Barry was the bad guy and Roger Delgado played the goodie.

By 1960 I was graduating to more adult roles and Shaun brought us together again for another wartime drama called *The Long Way Home*. Barry played an escaping British airman and I was a member of the French resistance.

Barry had wanted to become a director for a long time, so it wasn't a surprise to see him when we made the *Doctor Who* story *The Enemy of the World*. He had been lovely to work with as an actor, and he was just as lovely as a director. The atmosphere was always calm and relaxed, just as it had been working for Shaun Sutton, and I think Barry might have learned a lot from him.

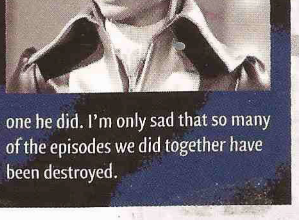
I saw Barry again at a *Doctor Who* convention in the 1980s. His hair was greyer, but apart from that he seemed just the same as he had been all those years before.

I'll remember him as a lovely, warm person who made going in to work a joy.

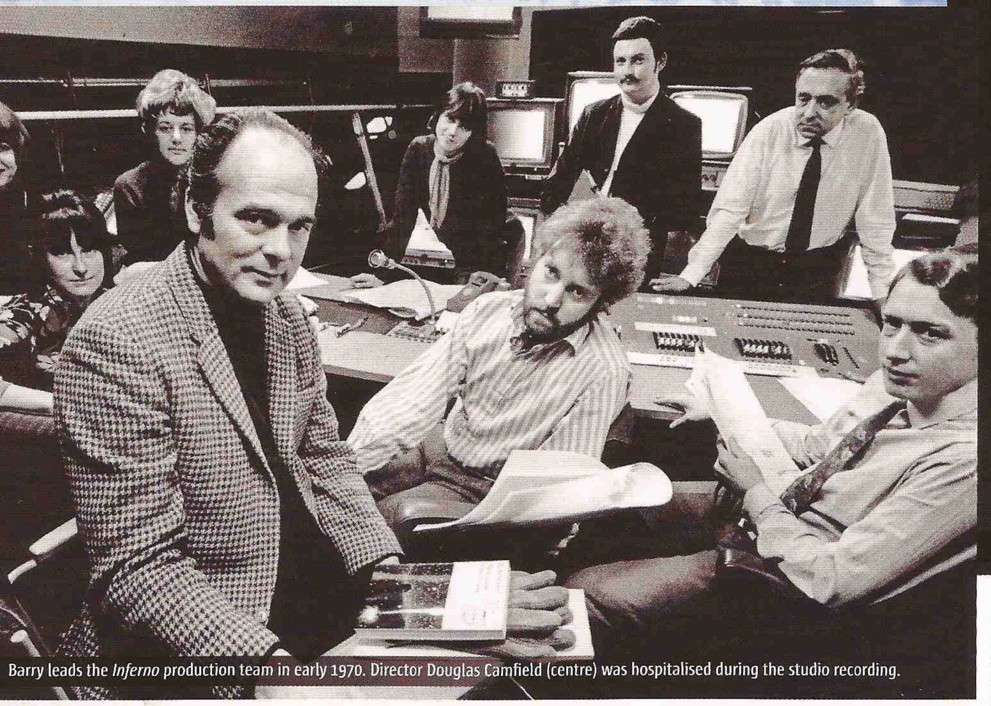
MARY PEACH Astrid Ferrier

Nowadays *Doctor Who* is the biggest thing on television, but in the 1960s it wasn't terribly prestigious. I think Barry must have talked me into doing *The Enemy of the World*, but I had my own motivation. My children were terrified of the programme, and I thought if I appeared in it they'd be more comfortable. When we were filming Barry kindly allowed my children to come onto the set, and I introduced them to Patrick Troughton. Sadly it didn't make a blind bit of difference and they were still terrified of the programme after that!

Barry was a lovely, straightforward man, and seemed very steeped in *Doctor Who* – you wouldn't have known it was the first



one he did. I'm only sad that so many of the episodes we did together have been destroyed.



Barry leads the *Inferno* production team in early 1970. Director Douglas Camfield (centre) was hospitalised during the studio recording.

Barry's first story as producer was *Doctor Who and the Silurians*.

embark on yet another career so soon. Sutton appeased him by promising he could still direct the occasional *Doctor Who* story if he took the job, so Letts said he'd consider it. He discussed the offer with his wife that evening, weighing up the pros and cons. "At that time the viewing figures were so low that the line was in danger of going off the bottom of the graph," he remembered. And he strongly suspected that Sutton had offered him the job because "nobody else would take it on."

On the other hand it was a job that would raise his profile at the BBC and hopefully put him in a better position to subsequently be commissioned as a director. "I said to my wife, 'I'll do it for a year, and at the end of it at least I'll be known as a director who has also produced.' It was a little bit of cache."

"I said to my wife, **'I'll do it for a year**, and **at least then I'll be known** as a **director who has also produced**…'"

He was left in no doubt how much was at stake when he learned that his responsibilities would include finding a replacement for the Saturday slot if the new series failed.

In autumn 1969 Letts was told to trail Peter Bryant and Derrick Sherwin, his predecessors in the *Doctor Who* office. In practice, however, he was too preoccupied with editing his most recent directing assignment, the children's serial *A Handful of Thieves*, to spend much time thinking about *Doctor Who*.

After the briefest of handovers Letts was dropped in at the deep end. His reign as *Doctor Who* producer officially began on 20 October 1969, and while he settled into his new office he nervously reflected on the fact that his time on the producers/directors' course had included just one day on how to prepare a budget.

Letts had inherited much from the old team – the decision had already been made to take the series into colour, to cast Jon Pertwee as the Doctor, and to present the character as the Earthbound scientific advisor to the United Nations Intelligence Taskforce. Caroline John had been chosen to play the Doctor's brainy new assistant, Liz Shaw. Even the TARDIS was largely absent, stubbornly grounded by a dematerialisation circuit rendered useless by the Time Lords. Brigadier Lethbridge Stewart, played by Nicholas Courtney, would be the only notable link to the series' past. *Doctor Who* writer Malcolm Hulke was among those commiserating with Letts over the fact that the series' new format was saddled with a set of geographical and narrative restrictions that compromised its long-term future.

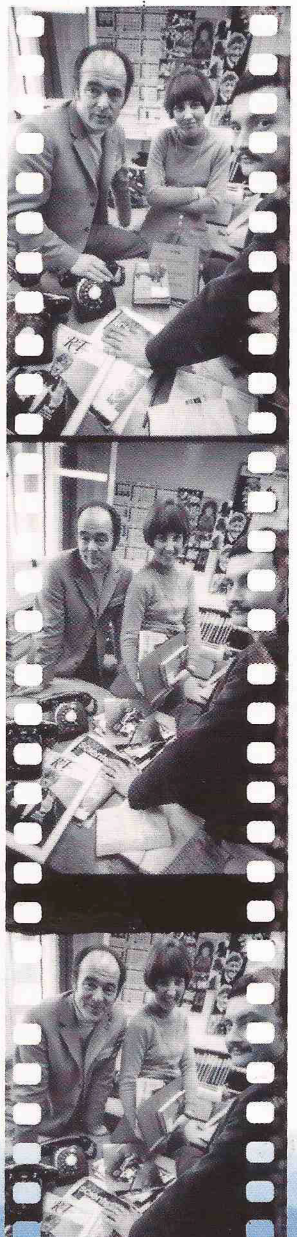
Fortunately Letts had to look no further than the neighbouring office to find an ally. Script editor Terrance Dicks had worked with Bryant and Sherwin, but would prove to be more sympathetic to Letts' vision for the series.

"I doubt if I'd have stayed on *Who* for over five years if I hadn't met Terrance." wrote Letts in 2007. "We soon discovered that we looked at the script problem that we'd had dumped in our laps in very much the same way. But it was more than that. Simply put, each of us understood what the other was saying… Any reference I made to an idea, or a fact in any field, was instantly picked up. And vice versa. Once we started talking we couldn't stop. And we haven't stopped for the last 37 years."

Letts and Dicks became so professionally entwined that with a number of creative decisions it's impossible to establish where the influence of one ends and the other begins.

The series' opening four-parter, *Spearhead from Space*, was already in the can when Letts arrived. The remaining three stories were victims of a budget squeeze and were accordingly strung out to seven episodes apiece. *Doctor Who and the Silurians*, its incongruous title indicative of the pre-Letts confusion, was midway through shooting when Letts assumed his duties.

He made his first change to a *Doctor Who* script while reviewing the dialogue for the final scene in Episode 7. He replaced the Doctor's confrontational anger at the murder of the Silurians with a more compassionate response to the Brigadier's ignorance. "The Doctor, if he's to be true to himself, must be more humane than many a human," he later said.



The studio recording of *Doctor Who and the Silurians* was the first on the series to employ the Colour Separation Overlay process that fascinated Letts. He was thrilled by the possibilities that electronic mattes presented to place actors on miniature backgrounds, or to expand small objects to seemingly giant size. Over the next few years his enthusiasm would sometimes cloud his judgement, and he came to over-rely on a technique that now seems relatively primitive.

The next story was *The Ambassadors of Death*, and neither Letts nor Dicks could do much to redeem a muddled script that had lost its way amid endless rewrites. Another important piece of the jigsaw fell into place, however, when Letts adopted a suggestion by director Michael Ferguson that the programme should hire a team of stunt men called Havoc.

The final story of the series was Don Houghton's *Inferno*, a script that had been ingeniously extended from four episodes to seven by Dicks. The director was Douglas Camfield, an ebullient character much admired by Letts for his combination of infectious enthusiasm and military-style efficiency. Unfortunately Camfield was suffering from a heart condition that he hid from his colleagues for the fear it would prevent him getting commissioned. When Camfield was hospitalised during the studio recording of *Inferno*

The new *Doctor Who* line-up for 1970: Courtney, Pertwee and John.

Letts stepped in to direct the rest of the episodes. Considering it all part of the job, he left Camfield's name on the credits.

The completion of *Inferno* brought a difficult recording block to a close. Critical acclaim and rising audience figures had won *Doctor Who* a reprieve, but Letts knew he had to build on that success. The series already comprised shorter seasons, possibly as the result of recommendations he had made to Troughton during the making of *The Enemy of the World*, and now it was to receive a budget increase that meant he could banish the unwieldy seven-part stories forever.

Letts had already instituted a new system for the show's production. "Instead of doing one episode a week, we did two a fortnight," he explained to Jeremy Bentham in 1983. "That may sound the same, but it isn't. The cast would rehearse two episodes concurrently for the whole of the first week and most of the second week, having two days camera rehearsal in the studio, with a two-and-a-half hour recording on the second day."

This approach brought dramatic advantages. "The sets only had to be put up and struck once in two weeks instead of twice. The cast had time to learn their lines and let their characters grow. Everybody had time to think."

That included Letts, who had taken out a subscription to *New Scientist* magazine in an effort to ground the series in reality. "Before Jon's era the majority of *Doctor Who* stories fell into the category of science-fantasy rather than science-fiction," he said in 1981. "I am convinced that the best stories have a wild science-fiction idea related strongly to everyday life."

It was just as important to lend the series a new moral framework. Beginning with the final scene in *Doctor Who and the Silurians*, the Doctor would be presented as a pacifist, appalled by the trigger-happy behaviour of the Brigadier and his UNIT troops. Letts' own rage against oppression and injustice would find new expression in the character of the Third Doctor.

"The morality question was important to me from two points of view," he told Jeremy Bentham. "Firstly I believe television does exert a strong influence on people. I disapprove strongly of any sort of show – film or television – that says there is no morality; that it is purely accidental whether you're on the side of the goodies or the baddies, and the person who wins is the one who hits the hardest. Secondly I feel something of the moral passion that Bernard Shaw talks about. Now that's nothing to do with whether you're religious or not. I think that all mankind is looking for an order and a meaning to life, and a facet of that search is this quest for a morality; finding it and then trying to live by it.

"Now talking of moral passion might sound a bit pompous, but being aware of it also makes for good storytelling. When people used to come up with a story, or Terrance and I thought of a story, and we couldn't quite see where we were going with it we would say, 'Let's go back to the basics and ask ourselves, What is the story about? What

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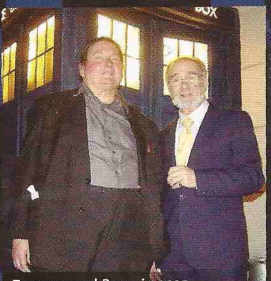
TERRANCE DICKS Writer/Script Editor

What can I say about Barry Letts? Well, to begin with, we've been working colleagues and friends, best friends, for forty years. We met in 1969 when Barry took over as the new producer of *Doctor Who*. It's no exaggeration to say that his arrival saved my job, and probably the show as well.

I'd been on *Who* for a year as a sort of assistant trainee script editor. The show was flagging, the script situation was in chaos, and I had no real authority to sort things out. Then the previous producer and script editor left to set up another show, Barry took over, and things began to change.

I always used to say, half jokingly, that four very important things happened on *Who* about this time as a result of which the once-failing show became a roaring success. The show went into colour, Jon Pertwee became the Third Doctor, Barry Letts became producer, and I became full script editor.

"Modesty forbids me saying," I used to go on, "which was the most important..." In fact, of course, it was the incredibly fortunate combination of all four. But if any one does predominate, it was undoubtedly the arrival of Barry as producer.



Terrance and Barry in 2005.

The producer is the show. People often ask what a producer does. The answer is – *everything*. He doesn't have any one job, his job is to oversee and facilitate everyone else's. He has, or had in those days, total control.

Barry had the first qualification for bing a producer – he didn't want the job. A producer has so much power that people who want it shouldn't be allowed to have it – like the seekers of immortality in *The Five Doctors*. Barry's first love was directing. In fact he insisted on a clause in his producer contract that he was to be allowed to direct the occasional show, and he seized the opportunity to direct a *Doctor Who* serial whenever possible.

Over the next five years we became good friends and close working colleagues. I can say colleagues because of the generosity of Barry's nature. Although always the boss, he treated me as a friend and an equal. He never said "I've decided..." but "We've decided..."

Over the following years we turned the show around. We sorted out the script situation, evolving a collaborative method of working with writers, that resulted in better scripts arriving in time. Ratings rose and for a few golden years *Doctor Who* was one of the BBC's top shows.

It all came to an end when Jon, probably wisely, decided that five years was long enough. Barry was keen to get back to directing, and I went with the flow. It was the end of an era.

What can I say about Barry himself? The American comedian Will Rogers once said, "I never met a man I didn't like." Well, I never met a man who didn't like Barry Letts. He is kind, modest, sensitive, caring and charming. Since I'm none of these things, it's a wonder we got on so well. But we did – and do!

Originally presented as the Introduction to Barry Letts' autobiography, Who & Me. Reprinted with kind permission.

NICHOLAS COURTNEY Brigadier Lethbridge Stewart

Barry inherited the character of the Brigadier from his predecessor Peter Bryant, but he was wholehearted in his enthusiasm for 'the UNIT family'.

I think Barry's greatest quality was his humanity. He felt deeply for other people, especially when they were having difficulties. He was particularly sympathetic to me when I got ill during the making of *Terror of the Autons*. Barry directed that show, as well as producing it, and when I was having trouble he quickly and calmly rearranged things to minimise the Brigadier's involvement.

Something else I remember about Barry was that he was terribly careful about everything he did. Authenticity mattered to him, and when he took over he wanted to make sure the Brigadier's uniform was accurate. He consulted the Ministry of Defence, and when he described the Brigadier to them someone there said, "Oh yes, we've got a chap just like that!"

Despite this Barry was relaxed enough to allow me to write the occasional line for the Brigadier. In *The Three Doctors* we arrive on an alien planet but I refuse to accept that we've travelled across space. I look at the view outside and say, "I'm fairly sure that's Cromer." I felt that sort of comedy would humanise the character, and Barry was generous enough to agree.

Nicholas Courtney as the Brigadier with Jon Pertwee's Doctor in 1971's *Terror of the Auton*

Barry got on very well with Jon Pertwee, I think partly because they had the shared experience of having served in the Royal Navy. They were both dedicated to *Doctor Who*, of course, but on one occasion Barry had to have a word with Jon about taking on so many other commitments outside the programme, such as cabaret appearances and so on. So Barry could be firm, but he was always fair.

Barry cared deeply about *Doctor Who*, and its fans. On one occasion I joined him and Terrance Dicks on a *Doctor Who* cruise, a sort of floating convention for a small number of fans. We had time to ourselves during the cruise but when Terrance and I tried to get him to come to the bar for a drink we discovered he was always spending time with the fans. He didn't stop caring after he left the programme. He continued to attend conventions and it was a pleasure to see him again when we did a DVD commentary.

It's difficult to select my favourite memory of Barry, but I do recall a time early on when we realised we were going to enjoy working with our new producer. After the rehearsals for a story we would have what was known as the producer's run-through. Barry's first run-through was a slightly anxious affair because we didn't know what to expect. We needn't have worried. On that day, and in the years that followed, he made it all very pleasant.

Barry Letts was keen to introduce a new regular enemy for the Doctor to face. The result was the Master, played by Roger Delgado.

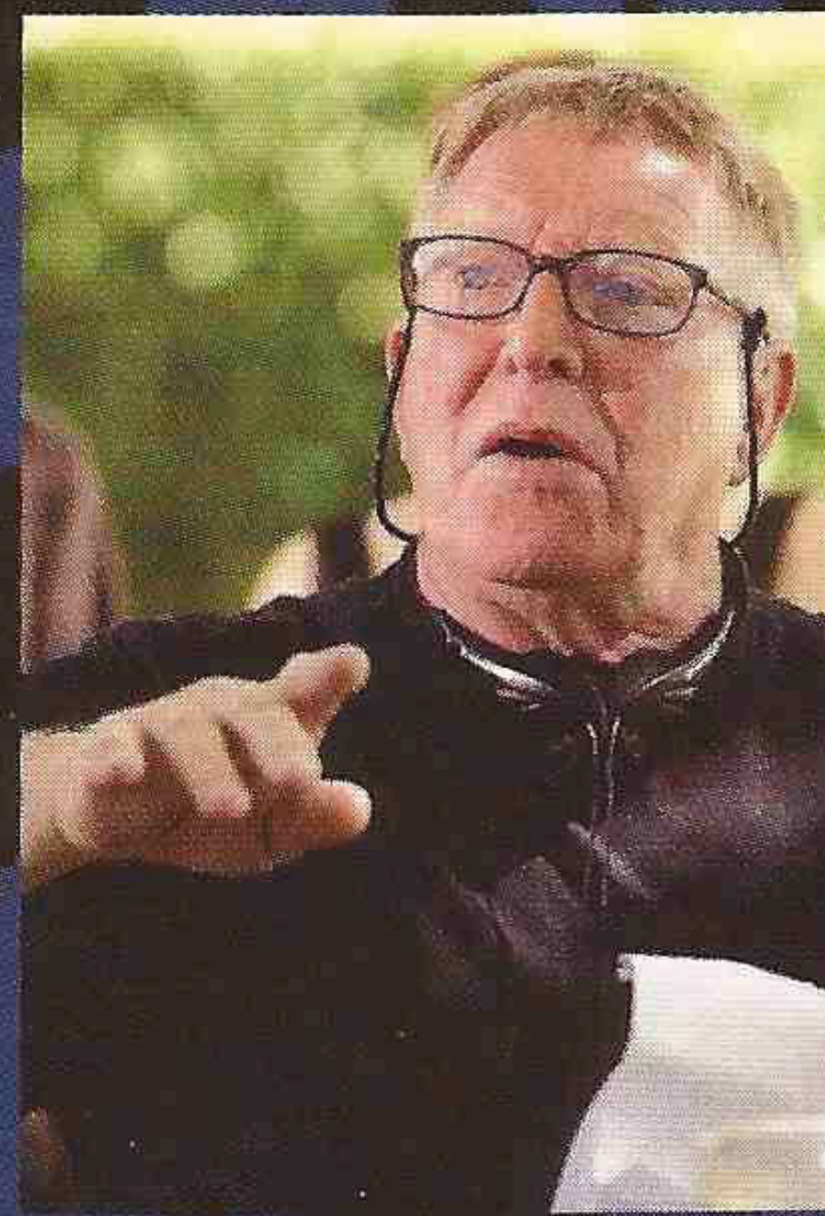
Letts' second series saw Jon Pertwee paired up with Katy Manning.

GRAEME HARPER Actor/Assistant Floor Manager

Believe it or not I was only 12 years old when I first met Barry. I was a child actor and I played his son in *The Silver Sword* (1957), a BBC serial set in the Warsaw ghetto. The producer/director Shaun Sutton cast me in three or four productions, and he often employed Barry as well. Barry had been in films and was very distinguished-looking – he was perfect leading man material.

We didn't meet again for another 12 or 13 years, by which time Barry was the producer of *Doctor Who* and I was a floor assistant, which nowadays you'd call a runner. We reminisced about our acting days and the perils of live television. He reminded me that at the beginning of one scene in *The Silver Sword* my character's pet mouse disappeared down my trousers!

I worked on quite a few episodes of Barry's *Doctor Who* and, in 1977, I was the first assistant director on *The Children of the New Forest*. Barry was the producer and John Frankau directed. One morning I arrived at the location at six o'clock feeling absolutely dreadful because I was going down with flu. In those days a good assistant floor manager always kept a bottle of brandy to hand for freezing night shoots. It wouldn't happen now, but back then our AFM, Christabel Albery, came to my rescue with a tot of brandy in my black coffee. She was pouring the brandy for me when Barry arrived and saw what was happening. Later on, when I was on my own, Barry came up to me and asked in a concerned voice whether I was an alcoholic! I protested that the brandy was simply to perk me up because I was feeling ill, and I think Barry could hear how congested I was. I don't know who was more embarrassed, but he asked me to be careful with the brandy because, while he accepted I didn't have a problem, he said it didn't look good.



That lunchtime Barry asked me to join him in his car. I thought I was in trouble again until he got out a couple of paper cups and produced a bottle of wine. That was his way of apologising.

In 1980 I was back on *Doctor Who*, working as a production assistant on *Warriors' Gate*. By this time John Nathan-Turner was in charge of the show and Barry was the executive producer. *Warriors' Gate* was directed by Paul Joyce; the shape of the piece was his and he got some terrific performances from the cast, but I wrote his camera script for him. I think Barry was impressed with what I'd done on the show and was one of several people who subsequently mentioned to our department head, Graeme MacDonald, that I should be given a place on the BBC's directors' course.

One of Barry's favourite directors was Douggie Camfield. They were like two little kids in a sweet shop when they were working on *Doctor Who*, and Barry adored him. When I became a director Douggie told me he was pleased I'd been given a break and that he was proud of me.

Sadly Douggie died shortly afterwards, and I remember it was Barry who called me on a Friday night in 1984 to break the terrible news. Douggie had been due to direct *The Prisoner of Zenda* for Barry just a few days later. On the Monday Barry came into my office at the BBC with a spiral-bound notebook in his hand. He said to me, "I know you and Douggie were friends, and I think he would have loved to have had you as his First Assistant on this show." Barry told me that he'd made a list of ten directors he had considered to take over from Douggie. He opened up the notebook and handed it over. My name was at the top of his list. I was in the middle of working on *Juliet Bravo* at the time, and I don't know that I yet had sufficient experience to take over from Douggie anyway. Barry said, "I know you're not available to do this, but I want you to know that when I was considering people to take over you were the first person I thought of." We never mentioned it again, but I thought it was extraordinary that he shared that great compliment with me.

Barry made an enormous contribution to *Doctor Who*, and when the series returned I remember Russell T Davies telling me that he was keen to meet with him early on to discuss the shape and history of the show. Once the juggernaut began rolling, however, there just wasn't time.

Barry did so much for me, and I regret that I never told him in person how grateful I was. I learned a lot from him, especially the importance of maintaining your integrity and fighting for what you believe in on a production.

He was one of the nicest people I ever met, and a genuine inspiration. His passing is a huge loss to the industry.

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point is the story making?' If it's just an adventure chase-about then it's very difficult to make a good story because all you're doing is just inventing new incidents. On the other hand, if you go back to brass tacks and say to yourself, 'The point of this story is, for instance, just because a chap has green skin doesn't mean he should be treated as an inferior' then immediately things start to fall into place, so that if an incident arises within the plot you can ask, 'Is this leading the story in that direction?' It is an enormous help in the structuring of stories to have a point or a theme to the whole thing."

Letts implemented this thematic approach, and the other elements of his grand design for *Doctor Who*, over the summer of 1970. While Dicks worked on the scripts, Letts concentrated on how the new series would look and sound. His commitment to authenticity saw him redesign the UNIT uniforms following a consultation with the Ministry of Defence. The soldiers would be correctly dressed in future, although the perfectionist in him was pained that he couldn't adopt United Nations berets as their light blue colour would have interfered with the CSO process.

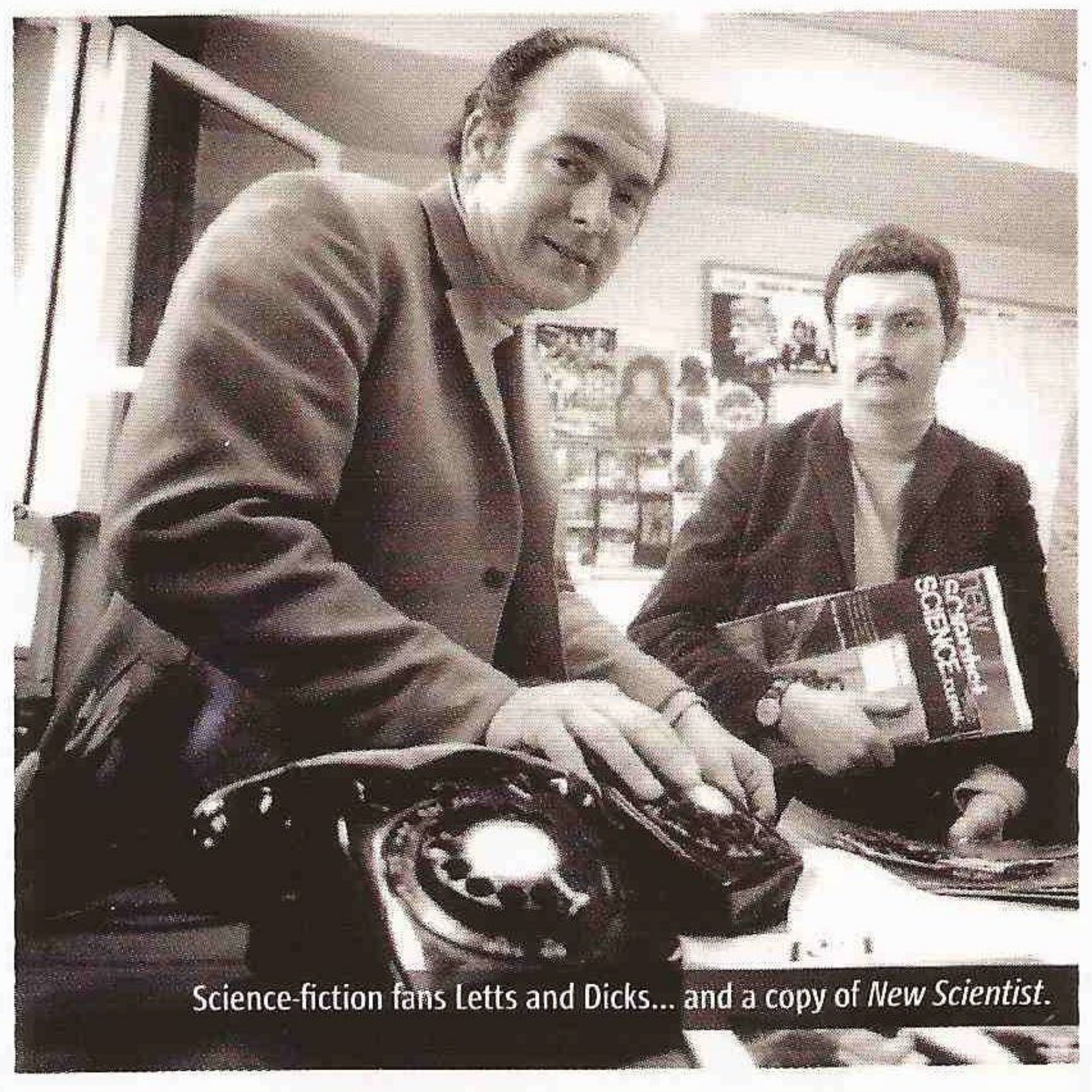
Letts had been something of an electronics hobbyist and briefed composer Dudley Simpson and the BBC's Radiophonics Workshop on using synthesisers to create incidental music for future episodes. His later attempts to introduce an electronic arrangement of the theme tune would only be abandoned following overwhelming support for the original.

He decided to expand the show's regular cast with the addition of UNIT captain Mike Yates, whose subsequent fall from grace would present a further challenge to the Brigadier's rigid militaristic views. Liz Shaw would be retired from the series, partly because her character's status as the Doctor's scientific equal was making things awkward for scriptwriters and partly because actress Caroline John was expecting a baby. Her replacement would be the scatterbrained and less worldy Josephine Grant – a more subservient counterpart to the paternal Third Doctor.

Letts cast Richard Franklin as Mike Yates, and enlisted him to appear alongside the hopefuls in a specially written audition piece. "The Doctor's companion would be exploring a church crypt," he remembered in 1981. "She would meet with one of the UNIT men who would demonstrate the evil forces present in this building by throwing a book onto a stone inscribed with cabbalistic symbols. The book would explode into fragments, the companion would panic and turn to leave, only to be confronted by a vision of the Devil."

Letts discarded his script when he auditioned 20-year-old Katy Manning, and cast her on the strength of an improvisation she performed with a hat. Katy's endearing portrayal of Jo Grant would become another integral element of early 1970s *Doctor Who*.

That summer would yield yet another innovation for the programme, this time initiated by Dicks. During one of his now regular brainstorming sessions with Letts he compared the Doctor and the Brigadier to Sherlock Holmes and Dr Watson, and suggested the time had come to pit the Doctor against his own Moriarty. This nemesis would be called the Master, a name with the same scholarly connotations suggested by 'the Doctor'. Letts immediately recalled his sparring partner from *The Queen's Champion* and numerous other stage and television productions – Roger Delgado would be perfect for the role.



Science-fiction fans Letts and Dicks... and a copy of *New Scientist*.

> **"I'm an avid science-fiction man.** I do mean **science-fiction rather than science-fantasy.** And that means **making it believable...**"

The Master was introduced in January 1971, in the first story of Season Eight. *Terror of the Autons* was a bold declaration of intent for Letts' *Doctor Who*. The story was anchored in the present day, like the previous series, but faster-paced and more colourful. In Katy Manning's Jo Grant the show had regained a sense of fun, but in Roger Delgado's Master it had also acquired a dark side.

Beneath the new style, *Terror of the Autons* was essentially a retread of the previous season's opener *Spearhead from Space*. The story relaunched the programme as Third Doctor 2.0, tooled up with suffocating daffodils, man-eating armchairs, murderous fake policemen and an evil troll doll. "Like most of the cast I'm an avid science-fiction man," Letts told the *Radio Times*. "I mean science-fiction rather than science-fantasy. And that means making sure it's believable."

Letts had given the series a harder edge, but was soon forced to concede that he had gone too far. In 1981 he recalled, "We had letters telling us of children who were afraid to take their Teddy bears to bed in case they came to life and strangled them, and a pained letter from Scotland Yard complaining that our plastic killer policemen were undoing all their efforts to persuade children to see the local constable as a friend."

These complaints only strengthened his resolve to restore *Doctor Who*'s menaces to the safer settings of alien planets. That season's *Colony in Space* would take a step in that direction, but in the meantime the Doctor's chief threat would be represented by the omnipresent Master. The character's sinister glamour made him the perfect foil to Jon Pertwee's similarly elegant Doctor. Letts and Dicks were just as entranced as the Master's victims – they cast him as the villain in all of Season Eight's stories.

The season finale had its origins in the audition piece Letts had written for Jo Grant, expanded into a five-parter that saw the Master posing as a country vicar supposedly in league with the Devil. The story explored a theme that was central to both Letts' philosophy and to *Doctor Who* itself – the apparent witchcraft in *The Dæmons* can be explained through science, and the horned beast is ultimately revealed to be not the Devil, but a previously dormant alien creature.

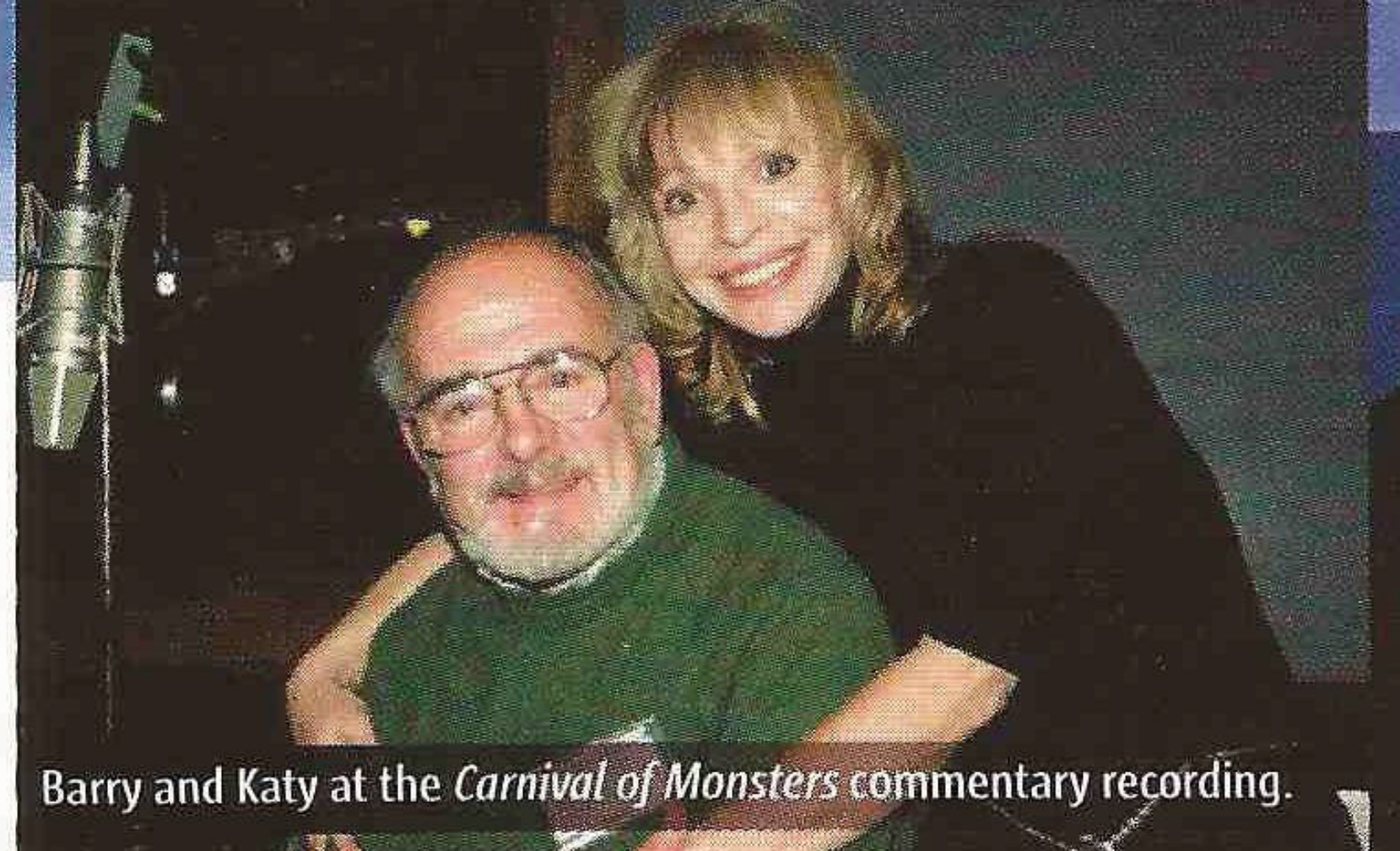
Atmospherically realised by Christopher Barry, one of Letts' favourite directors, *The Dæmons* stirred *Quatermass*, Ealing comedy and Hammer horror into a heady brew that came to be regarded as one of *Doctor Who*'s finest stories.

The Dæmons was the first of five collaborations between Letts and his friend Robert Sloman. A successful playwright with two West End productions under his belt, Sloman was a part-time writer who held down a day job as the circulation manager for *The Sunday Times*. "I would sometimes work a full day, come home, grab myself a meal, then drive down to his place and write until two o'clock in the morning," he told Peter Griffiths in 1999.

"Although it wasn't planned, the way things would work out is that I would write the full script, feeding it to Barry in episodes. He would then take it away and chop it around, telling me we didn't have enough money for an earthquake to destroy central London."

Sloman recalled that Letts was meticulous about every aspect of the writing, editing the scripts with a producer's eye before he handed them to Terrance Dicks. "Barry was always the technical wizard as far as things like the timing was concerned. The episodes had to be 24 minutes, not 23 or 25."

When the work was complete they chose the pseudonym Guy Leopold in order to hide the ▸



Barry and Katy at the *Carnival of Monsters* commentary recording.

KATY MANNING Jo Grant

I don't think I've ever worked with a producer who was quite as compassionate and creative as Barry Letts.

I remember the first time I met him as clear as anything. He had auditioned something like 500 girls for the role of Jo Grant and I was one of the final three. I was this myopic creature straight out of drama school and had never auditioned for anyone before. On top of that I had a dreadful cough, so I was understandably nervous.

Fortunately he asked me to improvise, which was a relief as I couldn't even read the script. We were in a big rehearsal room, and I was next to a hatstand with a hat hanging off the top. I had to imagine the hat turned into the Devil and act terrified. The Devil then turned back into a hat, and I had to laugh at myself over the mistake I'd made. Barry was, of course, testing my ability to work with nothing – to react to thin air. It was something I had to do quite a lot after he gave me the job.

Barry had a quiet demeanour, but an enormous inner strength that energised everyone around him to give everything they could to the production. He was interested in anything other people had to say, and created so much from very little. Early on we discovered we had some common ground when we discussed ecology, and the terrible things we were all doing to the planet. Nowadays it's quite a common concern, but in those days it was more unusual.

I'll always be grateful for the trust he showed in me – firstly for giving me the part, and later for allowing me to do things like improvising the scene with the tape recorder in *Planet of the Daleks*. Working with Barry I always felt very safe and secure as an actress, and the safer you feel the more you can free yourself to be creative. I'm sure Barry understood this because he had been an actor himself. Now I'm older, and I've had the benefit of so much more experience, I can see what an extraordinary man he was.

Without Barry Letts we wouldn't have the *Doctor Who* we have today. He will always be such an important part of my life.

1973's *Planet of the Daleks*.

William Hartnell and Patrick Troughton were invited to join Jon Pertwee for *The Three Doctors*.

Barry Letts, Terrance Dicks and Jon Pertwee on location in 1973 for *The Time Warrior*.

Barry's final full series of *Doctor Who* introduced the Sontarans.

producer's involvement from the Writers' Guild and the BBC – 'Guy' was Sloman's son and 'Leopold' was Letts' middle name.

In Season Nine Letts opened with *Day of the Daleks*, ending the creatures' five-year absence from the show. The rest of the season comprised *The Curse of Peladon*, *Silurians* sequel *The Sea Devils* (a story which benefitted from Letts' good relationship with the Ministry of Defence) and *The Mutants*. The latter was scripted by Letts and Dicks discoveries Bob Baker and Dave Martin, its disturbing story the most complete expression yet of Letts' thematic approach to the series. The season ended with *The Time Monster*, another Letts and Sloman collaboration that addressed science and spirituality, although it was rather less accomplished than *The Dæmons*. From here on, Letts would be generous enough to give Sloman sole credit on all their scripts, regardless of his level of input.

> “Jon was **a good performance actor** – and a **kind and unselfish man**. He did a lot to turn our crew into a **cohesive and happy company**.”

As preparations were made for the show's tenth series, Letts continued to enjoy a good rapport with Jon Pertwee. Now confident enough to curb his star's occasional excesses, Letts considered that Pertwee was "over-sensitive, self-centred, worried, and – in spite of his very successful career – manipulative. A good performance actor. Indeed he was usually giving a performance, even when he was just being Jon."

He added, however, that "Jon was a kind and unselfish man as well. Indeed his sensitivity was extended to everyone else. He did a lot to turn our cast and crew into a cohesive and happy company."

Season Ten began at the end of 1972 with *The Three Doctors*. Letts modestly claimed that bringing William Hartnell, Patrick Troughton and Jon Pertwee together was "an obvious idea" but it nevertheless initiated another endearing tradition. The story finally freed the Doctor from the shackles of UNIT, similarly freeing Letts from the Earthbound format devised by his predecessors.

He returned to the director's chair for *Carnival of Monsters*, carefully avoiding the mistakes he made on *Terror of the Autons* by censoring one particularly gruesome scene with a monstrous Drashig. In the final episode of *Planet of the Daleks* he requested the addition of a speech in which the Doctor warns the previously peace-loving Thals not to glorify war when they return to their home planet. Although clumsily executed, the sentiments were honourable and sincere.

The season's highlight was its final story, *The Green Death*. This Letts/Sloman six-parter depicted a militant group of self-sufficient ecologists at war with a secretive corporation that is callously dumping toxic waste. The corporation's domination by a mad computer firmly roots the story in the techno paranoia of the era, but the horrifying consequences of industrial negligence are just as affecting now as they were in 1973. Indeed, the story is still recalled by a generation of casual viewers as 'the one with the maggots'. The final episode's moving conclusion, in which a despondent Doctor says goodbye to Jo Grant, further humanised a character who now occasionally spent time on Earth because he chose to.

Season Ten's *Frontier in Space* was the latest in the now infrequent rematches between the Doctor and the Master. Fearing that his association with *Doctor Who* was jeopardising his career, Roger Delgado asked Letts of he could be written out of the series. Jon Pertwee was getting similarly restless, so in 1973 Letts and Sloman came up with a story that would end the Third Doctor's era with a climactic confrontation. Remarkably, *The Final Game* would exploit the Freudian concept that the Doctor and the Master were more than rival Time Lords, but diametrically opposed aspects of the *same* Time Lord.

"The Master was the id to the Doctor's ego," revealed Sloman in 1999. "They are the same character. That would have explained all those dodgy bits of plot, like, 'I could kill you now, but I'm not going to until I've explained something.' It's a terrible, deliberate pinch from *Forbidden Planet* (1956), but the explanation is that he's the same man, divided."

Barry finally brought back the Daleks – they reappeared in 1972's *Day of the Daleks*.

Planet of the Spiders was a parable on Buddhist meditation.

The script was abandoned when Delgado was killed in a car crash in Turkey on 18 June 1973. The day after the tragic news came through, Letts returned to Ealing Studios to oversee the filming for a new series science-fiction series devised by Terrance Dicks. *Moonbase 3* was set in the near future and rooted in the imagined realities of maintaining a multi-national lunar colony. "The story is a gripper, with good care for detail," said *The Observer*'s Clive James when the series began on BBC1 in September. But the show proved to be rather too earnest for audiences that preferred science-fantasy to science-fiction, and it came to an end after just six episodes.

Having stretched their wings, Letts and Dicks both decided that the next series of *Doctor Who* would be their last. Season Eleven saw an eclectic mix of stories, including the introduction of the Sontarans in Robert Holmes' *The Time Warrior*. The four-parter also marked the début of the Doctor's new companion, investigative journalist Sarah Jane Smith. Letts conceived the character as an acknowledgement of the burgeoning feminist movement, and cast 25-year-old Elisabeth Sladen as the plucky reporter. Sarah Jane has, of course, gone on to become the best-loved and most enduring of all the Doctor's sidekicks.

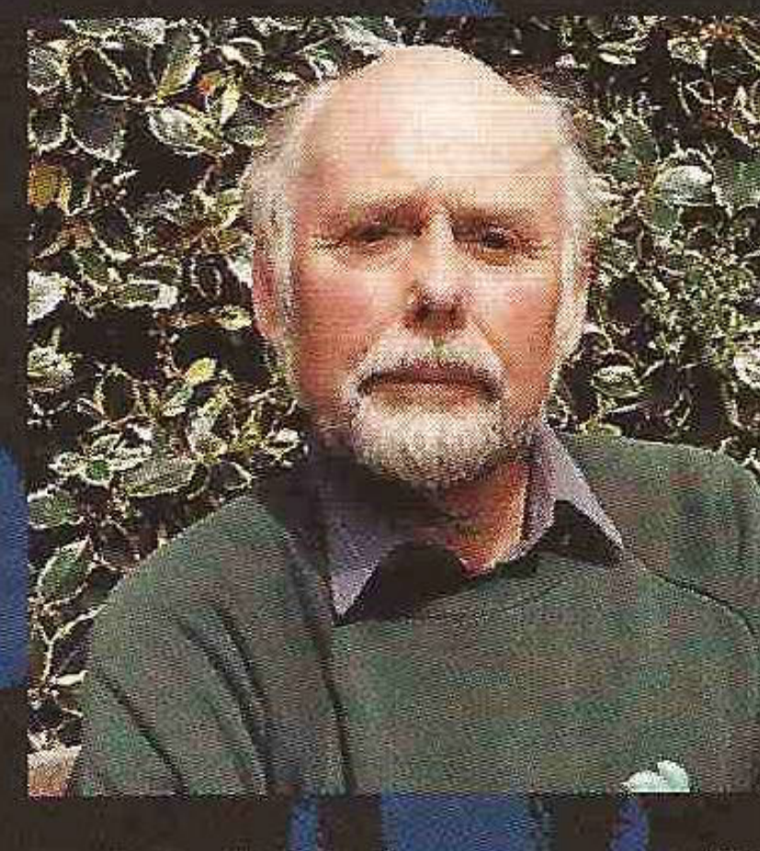
Elsewhere in the season Terry Nation's *Death to the Daleks* and Brian Hayles' *The Monster of Peladon* (a sequel to *The Curse of Peladon*) failed to make the same impact. The considerable potential in Malcolm Hulke's script for *Invasion of the Dinosaurs* was terminally compromised by shoddy special effects which Letts often cited as one of the greatest regrets of his time on the programme.

It fell to Letts and Sloman to end the series, and the Third Doctor's tenure, in memorable style. They didn't quite succeed, but in *Planet of the Spiders* Letts made his most explicit statement yet about his spiritual beliefs with a parable on Buddhist meditation. "Sometimes greed can take over the selfish ego and can use the mind to gain power, rather than allow itself to be destroyed, which is the point of meditation," he said in 1981. "In *Planet of the Spiders*, the Great One represented this ego. However the Doctor, by going into the depth of the blue mountain (*ie* into his own self), was the means of destroying the ego and in the process was transformed into a new man."

CHRISTOPHER BARRY Director

I first met Barry long before we did *Doctor Who* together. In the late 1940s I worked at Ealing Studios as a trainee scriptwriter and I got to know Barry when he was making *Scott of the Antarctic*. I saw him on the set and in the bar and we got on very well.

Barry had been an actor and a director before he became the producer of *Doctor Who*, and this experience meant that the support we all received was excellent. He had a very clear understanding of scripts, which always arrived with me in a very good state.



Even things that were out of his control didn't seem to faze him. This is a familiar story, but it illustrates the kind of producer he was. We were on location making *The Dæmons* when we woke up one morning to find several inches of snow. As a result we were very worried about how we were going to complete the day's filming, but Barry decided we would simply wait until it thawed and declared that everyone should have an early lunch. After lunch a lot of the snow had indeed melted, and we swept the rest away with brooms. We got the work done without any drama because there was an *entente* between the producer, myself and everyone else on the production.

I remember we invited him and his wife over to our house and I always regarded him as a very friendly associate. He was a kind, gentle person and an excellent producer.

ELISABETH SLADEN Sarah Jane Smith

I auditioned for Barry in his office at the BBC, and then he immediately took me to the *Doctor Who* rehearsal rooms at North Acton and introduced me to Jon Pertwee. It all happened in one morning, and afterwards he told me that if there was anything I wanted to discuss with him then his door was always open. And it was.

Barry never said "yes" when he meant "no". He didn't waste words and he never compromised, but at the same time he was a very gentle man and a very good listener. He was my producer, and sometimes my director, but I totally regarded him as a friend as well.

Elisabeth Sladen as Sarah Jane Smith in her début story *The Time Warrior*.

Although he was meticulous about his work he could be quite clumsy. He was a deep thinker, and sometimes he would concentrate on something or someone so much that he would walk backwards into another person or bump into a door.

I think he enjoyed solving problems and he never seemed to waver or flag until he got exactly what he wanted. His enthusiasm and dedication inspired everyone around him, and we would all strive to give Barry what he wanted. I think I only saw him lose his temper three times, and that was because someone on the team hadn't been pulling their weight. But even then he would admonish them by saying something like, "I know you can do better than this."

In 1981 he asked me to play Lady Flimnap in his production of *Gulliver in Lilliput*. He told me that if I agreed to play the character then he would write it for me. I still have the letter he wrote to me afterwards when he said, "I can't believe what I put you through!" There were a lot of technical issues and some days I would be in corsets from nine in the morning until nine at night, but I didn't regret it at all and still regard it as one of the highlights of my career.

With *The Sarah Jane Adventures* I've got so much to thank Russell T Davies for – but I also thanked Barry. He was as generous as ever, and told me, "I'm so happy for you – you deserve it."

The last time I saw him he told me he'd just written a new story featuring the Third Doctor and Sarah. He said, "Do you know, I don't have to think about the dialogue because I can hear you and Jon in my head."

I can't imagine what my life would have been like if I hadn't met him.

I loved him so much.

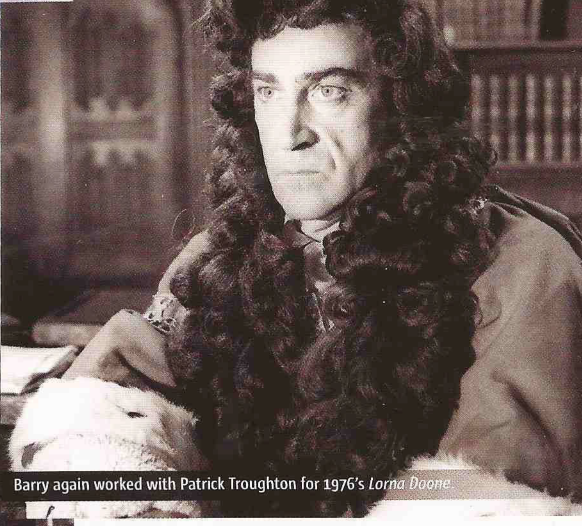
Letts finally got to direct one of his own scripts, and on the final day of recording was joined at Television Centre by Robert Sloman. Although flawed by some wooden performances and a self-indulgent chase episode, *Planet of the Spiders* was a fitting end to five years of *Doctor Who* that had never patronised its audience. The differences with *The Tomorrow People*, ITV's increasingly camp rival to the programme, couldn't have been more profound.

Jon Pertwee's successor as the Doctor was Tom Baker, an actor that had been recommended to Letts by Bill Slater, the BBC's Head of Serials. Letts' casting of Baker may have been his greatest contribution to the series, and he and Dicks stayed on produce and script edit the Fourth Doctor's first story, *Robot*. In 1974 Letts spent several months as an uncredited consultant to new producer Philip Hinchcliffe, casting an experienced eye over the early drafts of stories he and Dicks had commissioned earlier in the year. The most impressive of these, and arguably the most popular *Doctor Who* story ever produced, was Terry Nation's *Genesis of the Daleks*.

Letts had been dismayed by the quality of Nation's recent Dalek scripts, and was concerned that his most recent effort recycled familiar plot devices for the second or third time. He gently insisted on something fresh, suggesting that Nation should work on a story that showed the creatures' origins. A different producer would earn the kudos from *Genesis of the Daleks* when it was transmitted in 1975, but the story would not have existed without Letts' ingenuity.

Later that year Letts returned to *Doctor Who* as a freelancer, directing Tom Baker and Elisabeth Sladen in *The Android Invasion*. The story presented an intriguing twist on the familiar territory of hidden rural horror that Letts had pioneered in *The Dæmons*. The evocation would have been completed by the presence of the Brigadier, but when Nicholas ➤

Tom Baker, Elisabeth Sladen and Ian Marter in 1974's *Robot*. Before leaving *Doctor Who*, Barry Letts had been responsible for casting the new team.



Barry again worked with Patrick Troughton for 1976's *Lorna Doone*.

◀ Courtney proved unavailable Patrick Newell took his place as the similarly stuffy Colonel Faraday.

Five years passed before Letts was recalled to *Doctor Who*, this time to act as executive producer on Season 18. Hired to offer guidance to incoming producer John Nathan-Turner, he later regretted taking a credit on the programme as he feared it had detracted from Nathan-Turner's achievements. With typical modesty, he sidestepped questions about his contributions to Tom Baker's final series, claiming that Nathan-Turner had coped so well that his presence was hardly necessary. He did, however, quietly influence some of that series' most important decisions, including the hiring of script editor Christopher H Bidmead.

Doctor Who scriptwriter Robert Banks Stewart had recommended Bidmead to Letts on the strength of his writing for the *New Scientist*. "Barry, particularly, was looking for a script editor who could pull the show back to its original premise and go back into the science of it," Bidmead told Jason Arnopp in 2009.

After viewing some episodes of the series Bidmead initially turned down the opportunity, feeling that the stories script-edited by Douglas Adams were too silly. At his interview for the job, Bidmead recalls that "John was doing all the talking, whereas Barry was the shadowy figure sitting beside him. When I said I couldn't do it, Barry's eyes lit up. They wanted to open audience's minds to the idea that science is a wonderfully viable way of getting a handle on the world... This show had gone off the rails and they really had to pull it back to classical *Doctor Who*. John didn't understand that, but he went along with it."

Graeme Harper, who worked on the Season 18 story *Warriors' Gate*, similarly believes that Letts exerted an important influence behind the scenes. "Barry was a sounding board," he says. "If ever there was a producer it was John, but if ever there was an executive it was Barry."

Letts only spent a year as *Doctor Who*'s executive producer. The show's technical innovations at the dawn of a new decade surely reminded him of his own experiments with CSO at the beginning of the 1970s, but it wasn't enough to provide a lasting diversion from a more fulfilling role elsewhere at the BBC. Since 1975 he had been the producer of BBC1's Classic Serials, a long-running series of adaptations broadcast on Sunday afternoons. He was reunited with Patrick Troughton for a 1976 production of *Lorna Doone*, and hired Christopher Barry to direct a 1977 adaptation of *Nicholas Nickleby*. Troughton returned to play Israel Hands in *Treasure Island* (1977) and the following year Letts stretched the definition of classic literature by including *Sexton Blake* and *Pinocchio*.

"If a book was a bestseller in its time and afterwards, there must be something about it that readers found absorbing," he said in 1978. "If we can discover what that something is and turn it into television terms, that's fair enough. Even if we have to do a certain amount of inventing to make it work."

"If a book **was a bestseller in its time** and afterwards, there must be **something about it** that **readers found absorbing**..."

In the early 1980s Letts was joined by his old script editor Terrance Dicks, and together they aimed to create what Letts described as "Grown-up serials that children can watch." The most memorable included a technically impressive version of *The Invisible Man* (1984) and a faithful retelling of *The Pickwick Papers* (1985).

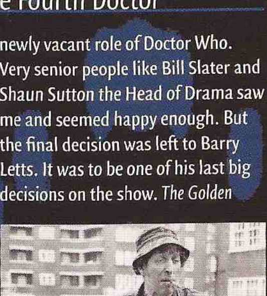
In 1981 he wrote and directed a radical take on Swift's *Gulliver in Lilliput* starring Elisabeth Sladen, and the following year cast Tom Baker and Caroline John in a poorly received *The Hound of the Baskervilles*.

Remembering Douglas Camfield's passion for all things military, and his interest in the French Foreign Legion in particular, Letts asked him to direct *Beau Geste* in 1982. Camfield went to France to research the production at his own expense, and Letts proudly described the results as "definitive". In January 1984 Camfield was scheduled to direct *The Prisoner of Zenda* for Letts, but died of heart failure three days before filming started. Letts ensured that Camfield's widow, actress Sheila Dunn, received a cheque for his full fee.

TOM BAKER The Fourth Doctor

By 1974 I had left the National Theatre, done a few films and lost all momentum in my so called career: Doldrums, doldrums. I was playing a walk-on part on a building site in Belgravia, London. No, to be scrupulously exact, not Belgravia but Pimlico. Ebury Street it was. Number 82, I think. I was working on a house next door to where Mozart wrote his first symphony. He was eight at the time. We always referred to him as Wolfgang. I can't say I was miserable there. The men were amused by me and were kind. Arthur Cordes was my best pal and his wife, Babs, used to send me bread pudding most days. Let's get on with it, shall we?

A series of happy little accidents led to me being considered for the newly vacant role of Doctor Who. Very senior people like Bill Slater and Shaun Sutton the Head of Drama saw me and seemed happy enough. But the final decision was left to Barry Letts. It was to be one of his last big decisions on the show. *The Golden Voyage of Sinbad* was on at the Odeon next door to the *Who* office. Bit of luck there. And Barry and others went to the 'piccies'. And they liked me. And the rest, as they used to say, was 'hysteria'. I became Doctor Who for 178 episodes. That is said to be equivalent to 45 films. Nearly seven years of bliss. I became a big star in Abu Dhabi. And all this was thanks to Barry Letts playing a hunch. I was his hunch!



Tom Baker, shortly after being cast.

I got on well with Barry, very well. But we were not close. He was not aloof but rather reserved. He was deeply serious, very kind and considerate and an excellent director. I say that because he liked my first suggestion to a robot: "Is that finger loaded?" Anything that has happened since is due to Barry Letts. I admired and respected him greatly and I feel I owe him a great debt. I bet I belong to a big group.

Tom Baker was cast as Sherlock Holmes for 1982's *Hound of the Baskervilles*.

If acclaim was anything to go by this was the golden age of Letts' career: in America *Lorna Doone* (1976) and *The Prince and the Pauper* (1977) were both nominated for Daytime Emmys, and he finally won for *A Tale of Two Cities* (1981). In England BAFTA nominated him and Julian Amyes for *Jane Eyre* (1983).

Dicks was Letts' natural successor as producer when he stepped down in 1985, although the old firm simply shuffled their roles and Letts directed *Alice in Wonderland* for Dicks later that year. In 1986 Letts directed *David Copperfield* for Dicks and their production earned another BAFTA nomination.

In 1987 Letts found himself out of work for the first time since the 1960s, so in 1988 began teaching directing at the BBC's Elstree studio. He brought his television career to a close by returning to the world of soap opera, directing episodes of Brookside and EastEnders in the early 1990s.

Doctor Who was never far away in his retirement, and he was commissioned by the BBC to write the radio dramas *The Paradise of Death* (1993) and *The Ghosts of N-Space* (1996). Fans initially welcomed the return of Jon Pertwee, Elisabeth Sladen and Nicholas Courtney, especially given that the television series was now off the air, but reviews for both productions were mixed.

Letts may have betrayed his age with some of the old-fashioned characters and dialogue in his radio plays, but his dismissal of the 1996 TV Movie as "an indigestible mish-mash that wasted the talents of the excellent Paul McGann" proved that he still felt passionate about his old programme.

In 2003 he collaborated with Terrance Dicks on the eccentric 40th anniversary *Doctor Who* novel *Deadly Reunion*, and followed this up two years later with his last *Doctor Who* story, *Island of Death*. Letts' final production was *Who & Me*, published posthumously in 2009. In typically modest style this warm and candid memoir underplayed some of the greatest achievements in his life in favour of a detailed discussion of his long involvement with *Doctor Who*.

There was further symmetry at the end of his life. In 2007 he narrated *The Worst Journey in the World*, a BBC Four film starring Mark Gatiss as Apsley Cherry-Garrard, the same character Letts had portrayed in *Scott of the Antarctic* almost 50 years before.

Letts suffered from cancer in his final years, and died on 9 October 2009. His wife, Muriel, had passed away the previous May.

Although he enjoyed a long and rich career, he was aware that he created his most enduring legacy in the five years he spent producing some of *Doctor Who*'s most iconic episodes. Along the way he helped to create a durable template for Earthbound stories linked by strong continuity and a company of cherished characters.

Barry Letts' integrity and unstinting faith rescued *Doctor Who* in 1970, and imbued the show with values that ensured it would flourish long after he was gone. DWM

The View from **Behind the Sofa...**

The Doctor Who stories produced by Barry Letts in the early 1970s thrilled countless school children – among them were these two...

Although I began watching *Doctor Who* in the shiny monochromatic days, seeing William Hartnell merge into Patrick Troughton, seeing Quarks, and Krotons and mad Turks chucking Daleks down stairs, my utter love for the show began with Jon Pertwee – and specifically a moment in *Doctor Who and the Silurians* when the Doctor is trapped in a cage and one of the reptile guys turns his third eye on the Doctor, apparently killing him. CRASH THEME. Eeeek! You *had* to come back next week to see how he got out of that! And over the next few years, moment after moment is ingrained in my memory – and no matter how many times I've watched them on DVD, nothing can replace those original memories that to an under-ten-year-old, shaped so much of my future.

Ambassadors of Death reaching out to touch the Doctor's back, a Primord fist smashing through a window, the Doctor drowning in an empty room, mechanical claws, Azal, Ice Lords, Kronos, Mutts, three Doctors together... the list is endless. And each of those moments was mainly down to the vision and talent of Barry Letts. The very first time I ever met him (around 1981 I think), I reeled off that above list and thanked him for scaring, thrilling and inspiring me as a kid.

And he took the compliment with customary humility and almost embarrassment – not for the show but for the fact that someone was just heaping that much attention and praise on him for doing what he saw as his 'job'. But it was far more than a job for him, we both knew that. And over the next twenty-something years, we met up, infrequently but always picking up where we left off. He invited me to the recordings of *The Paradise of Death* at the Beeb's Maida Vale studios, not just cos I was most likely to be covering it for this very magazine, not just because he knew and understood my personal love of the audio medium, but mainly cos he knew I knew Jon Pertwee, Lis Sladen and Nick Courtney and together we could go to the cricket-themed pub round the corner and just have a good chat about real-life things, and avoid talking endlessly about work. Or *Doctor Who*. He was that kind of man. I would never be gauche enough to say we were great friends, but we were, when together, good mates. And when I worked for Big Finish and we were embarking on our first run of *Sarah Jane* audio adventures, Barry was the first man I turned to for a script because I knew he would want to do it and do it brilliantly.

A scary Ambassador. Of Death.

I saw him briefly at a couple of conventions in the last few years, notably in Los Angeles in 2005 when he had just turned 80. I remember him being so overawed and delighted by the astonished reaction he got from the crowd when he stated that fact (nope, I had no idea he was that age either). The last time we had a good couple of hours fun chat was at a book launch a year or so later. And we said "Bye" and "See you soon."

I always used to think if it wasn't for Barry and the imagination he inspired in a generation of kids, I'd never have written books, edited magazines, produced audios or ended up script editing *Doctor Who* Christmas Specials, starring a man he once told me he believed to be the most perfect Doctor for the modern age. Wish I'd said that to him, just one more time. Goodbye Barry – thank you for everything.

GARY RUSSELL

Two factors sparked my interest in the production of *Doctor Who*. One was the book *The Making of Doctor Who*, and the other was Barry Letts.

At the end of the 1970 season, after *Inferno*, the 15-year-old that I was at the time wrote an angry letter to the BBC, complaining that the TARDIS interior had not been seen all season and that it was disgraceful that we were having to endure yet another six-month gap before the next stories. After all, up until 1969 new episodes were almost shown throughout the year.

Not long afterwards I had a reply from the BBC. It wasn't some standard "thank you for your comment, however we receive many letters, blah... blah... blah..." but a hand-written double-sided letter from someone called the producer, replying to my criticisms. When I discovered who he was I was amazed and impressed that such an important person would take the time to reply – and in such detail!

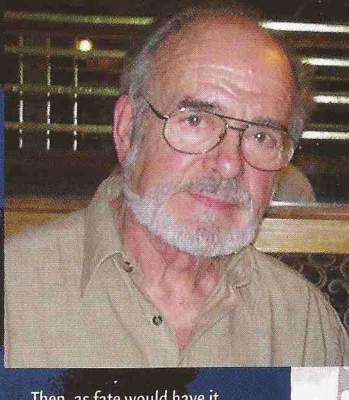
Later, a fellow *Doctor Who* fan school friend of mine looked up the London telephone book, found a 'Barry Letts' listed and rang him up. It was indeed *the* Barry Letts – and he was courteous and chatty. After a couple of phone calls my friend managed to get us an invite to the studios. So we were duly given a day off school and travelled to the BBC Television Centre in Wood Lane to the *Curse of Peladon* studio.

There Barry Letts took us around, watching Jon Pertwee rehearse a scene with Geoffrey Toone, and then we were introduced to Mr Pertwee himself. After that we watched some more of the rehearsals from the production gallery, before Barry Letts took us back to reception, giving us a set of scripts from a recent story. It was *The Dæmons*, but, of course, at that time we didn't know his full involvement in it.

Eventually I plucked up courage and rang Barry Letts. I had no idea what I thought I was going to say. His wife told me that Barry was in the studio recording, but he'd ring me back when he got home.

Sure enough, later on that night, the producer of *Doctor Who* rang me up, at home – probably after a gruelling day in the studio – and we had a chat about what he'd just been recording, the last episode of *The Time Monster*, and he told me about the *Doctor Who* exhibition in the Science Museum at Christmas.

Although I became very much involved with the fan side of *Doctor Who*, I didn't meet Barry Letts all that often, but I certainly do remember his look of thunder after the preview of the 1996 Paul McGann TV Movie.



Then, as fate would have it, I was making my contribution in 2008 to the *Deadly Assassin* DVD when Barry Letts arrived to record more interviews about his tenure as producer. We chatted while waiting for the equipment to be set up. I recalled his kindness to these schoolboys back in the early 1970s. I thanked him again for having shown us around the studio and for his patience with us, and expressed my continuing appreciation and admiration for his time on *Doctor Who*, and touched on its strong influences in my life. He accepted the compliments with charm and humility, and I left pleased that I'd had the opportunity to meet him one more time.

JAN VINCENT-RUDZKI

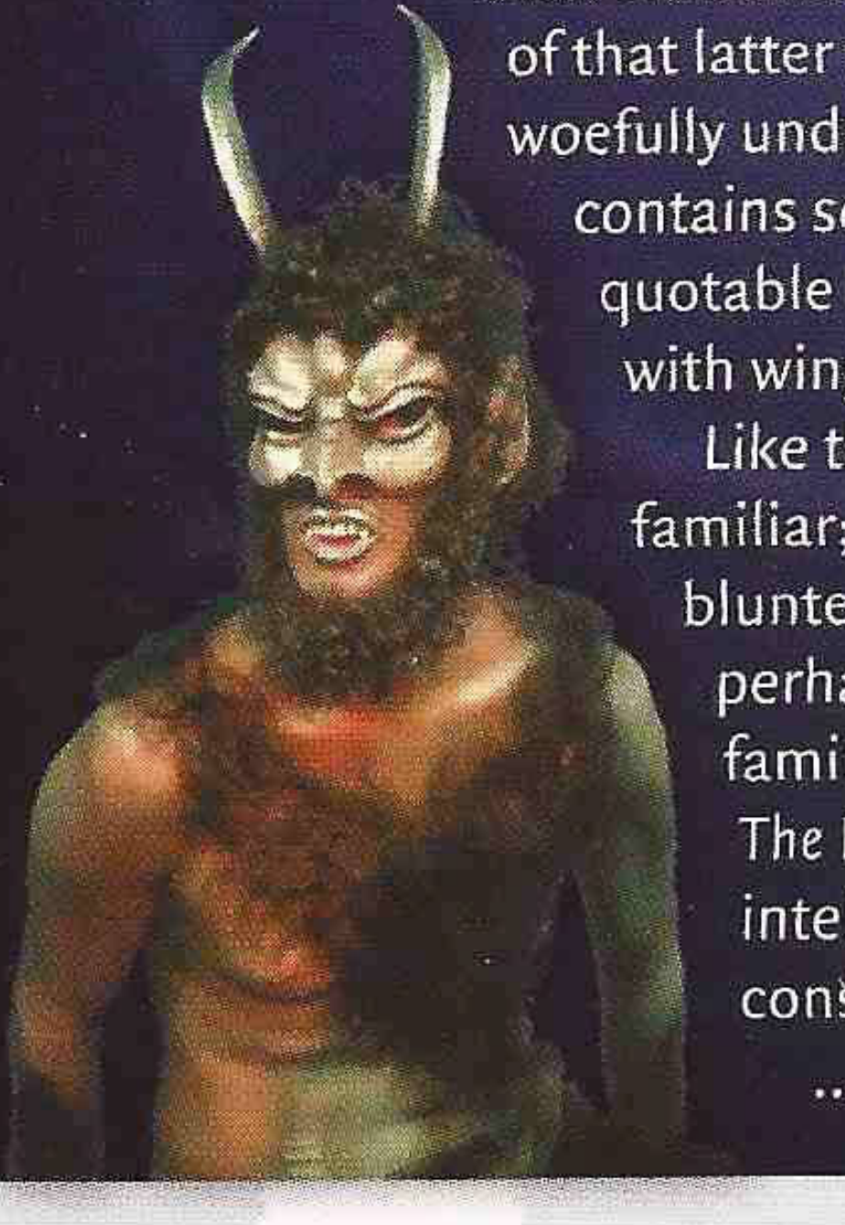
THE FACT
OF FICTION

Continuing our tribute, **Alan Barnes** looks at the 1971 classic adventure that Barry Letts co-wrote and produced...

The Dæmons

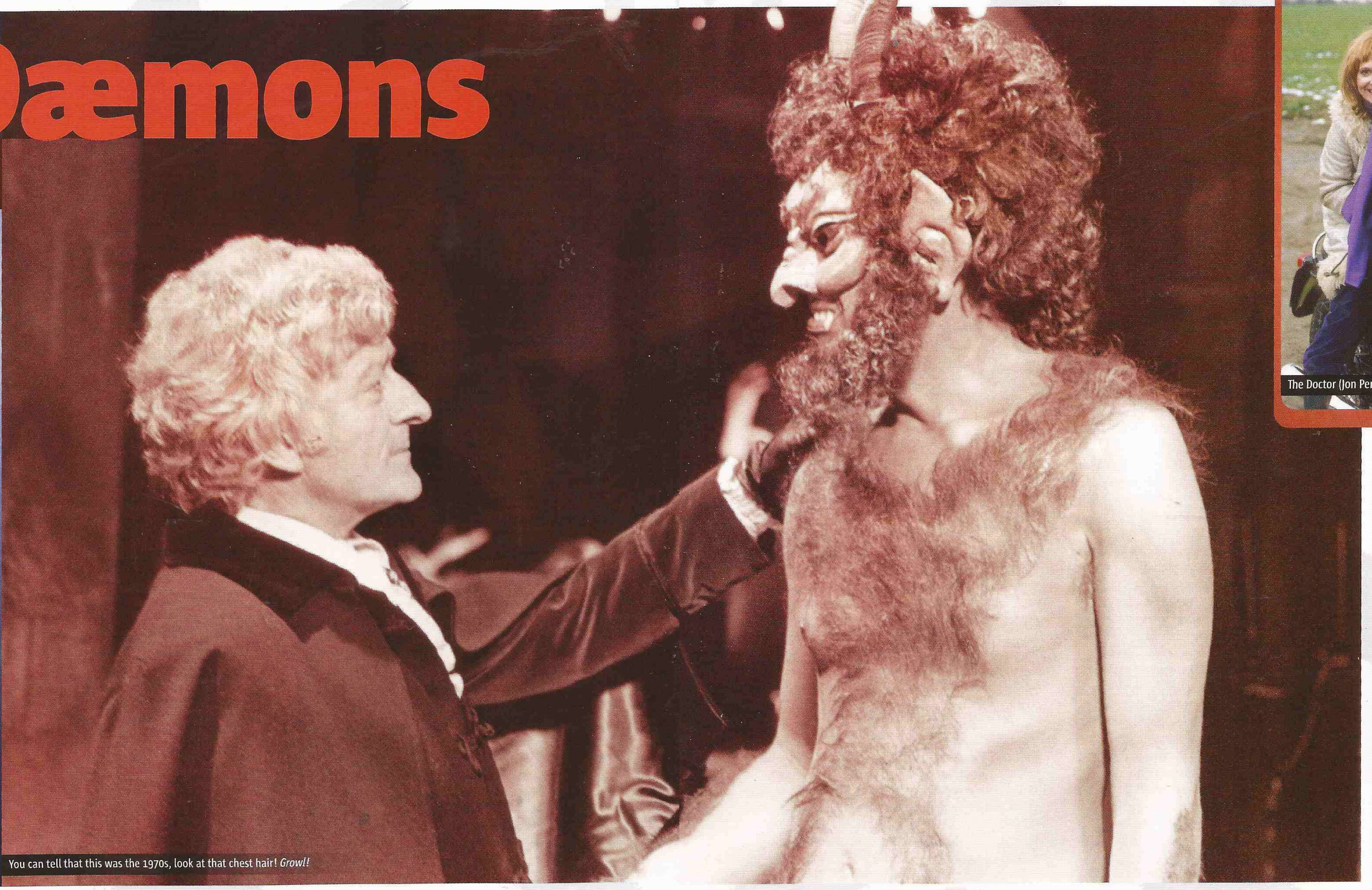
"What's all this jazz about witchcraft and covens and so on?"

The Dæmons is full of innovations: the first use of an isolated country village as the backdrop for a *Doctor Who*; the first use of the series' own audience within the narrative, where the children of Aldbourne, Wiltshire turn out *en masse* to boo the Master off their Green; and, daringly, the series' first use of Satanic iconography. It's the first adventure to show the semi-regular UNIT characters off-duty: Captain Yates and Sergeant Benton are dressed in civvies because they're acting off their own bat, flying down to Devil's End. It's thoughtful, setting up science versus magic, but proving that neither is entirely useful, in this instance, without a deep appreciation of the other. It's clever in production terms, using a BBC Outside Broadcast unit as an essential part of the action. It's full of deeply satisfying dramatic inversions: the vicar is really a Satanist; the Devil is sort-of benevolent; the white witch resorts to stage magician's trickery to rescue the scientist-hero from being burned at the stake; the virgin sacrifice banishes the Devil, rather than summons him up. (The irony of that latter point has often been woefully under-appreciated.) And it contains some of the series' most quotable lines – not least, "Chap with wings there..."



Like the story, the line's familiar; so familiar as to have blunted some of its impact, perhaps. But don't let that familiarity engender contempt. *The Dæmons* is modern, intelligent, exciting, well-considered and insightful...

... *Very* Barry Letts.



You can tell that this was the 1970s, look at that chest hair! *Growl!*

The Doctor (Jon Pertwee) and Jo (Katy Manning) travel in style!

EPISODE ONE
BROADCAST: 22 MAY 1971

Lightning flashes over a darkened English village. Elderly Jim (John Holmes) exits the Cloven Hoof pub and passes a church...

... actually The Blue Boar pub and the church of St Michael's in the village of Aldbourne, Wiltshire – the location now synonymous with *The Dæmons*, on which the *Doctor Who* production team descended for the most part of an unusually lengthy two-week film shoot late in April 1971.

... where Jim's dog slips its lead. Entering the churchyard, Jim hears the dog yelp – then catches sight of something uncanny...

The entire opening sequence was filmed on the night of Tuesday 20 April. While it 'rained' cats and dogs thanks to the Ramsbury Fire Brigade, animal handler John Holmes coaxed a cat, a dog and an owl into performing... and ended up playing Jim, rather than the actor hired: Sonnie Willis (previously a Cyberman in *The Moonbase*, 1967).

In his Target Books novelisation *Doctor Who and the Dæmons* (1974), producer and co-writer Barry Letts names the dog 'Dan', and his ill-fated owner 'Josh Wilkins'. Other members of the Wilkins clan will feature in the text...

Daytime: Olive Hawthorne (Damaris Hayman) pesters Dr Reeves (Eric Hillyard), insisting that Jim died not of heart failure, but of fright. "The signs are there for all to see," she continues. "... If Professor Horner opens up that barrow, he will bring disaster on us all!"

According to early promotional material, Miss Hawthorne was originally 'Lady Olivia Featherstone'. 'Hawthorne', however, is altogether better chosen: traditionally, hawthorn blossom, or 'mayflower' – used by the Romans as a ward against sorcery – symbolises both 'good hope' and the coming of spring. The most part of *The Dæmons* occurs over 30 April/1 May: prior to 1752, hawthorn blossom was hung on 1 May, but the Gregorian calendar scuppered the tradition – now, hawthorn rarely blossoms before the second week of the month. Symbolically, therefore, 'Miss Hawthorne' is the spring!

A BBC Outside Broadcast unit has assembled at an ancient barrow, not far outside the village.

The televised dig at the Devil's Hump (at an early stage, 'Devil's Dyke') was inspired by *Chronicle: The Silbury Dig*, a series of BBC2 programmes documenting Professor Richard JC Atkinson's 1968 excavation of Silbury Hill, an ancient, 130' high man-made mound situated just south of Avebury, Wiltshire. Dating from circa 2450 BC, the Hill's original purpose remains as obscure as that of the Pyramids. Certainly, archaeologist Atkinson discovered no treasure at *The Heart of the Mound* – that being the title of a broadcast of 27 July 1968, in which Magnus Magnusson interviewed the Professor live from a tunnel dug deep inside the Hill (extracts from which could be viewed, as of November 2009, at *news.bbc.co.uk/1/hi/programmes/newsnight/7215842.stm*). Local legend, however, claims the Hill to be the work of the Devil; it's said that Old Nick was carrying a sack of earth to dump on nearby Marlborough, but – warded off by the priests at Avebury – dropped his load where he stood, hence the Hill.

'**Barry Letts** told **DWM** that his BBC managers had been "a **little bit wary** of connecting **black magic** with **ecclesiastical premises**..."'

Having "looked up every bloody long barrow in Britain" while searching for a suitable location, Christopher Barry settled on a round barrow, minus the 'entrance porch' he wanted, due to its extremely close proximity to Aldbourne. The barrow filmed at over Wednesday 21 and Thursday 22 April was one of the so-called 'Four Barrows' on Sugar Hill, close to the B4192. (Originally excavated in the late nineteenth-century by William Greenwell, they yielded a skeleton and other cremated remains, plus amber, beads, arrowheads, axe fragments and a dagger.)

Bessie practises magic.

In a UNIT garage, Jo Grant (Katy Manning) fails to persuade Dr Who (Jon Pertwee) that "it really is the dawning of the Age of Aquarius – you know, the supernatural and all that magic bit..."

There's no consensus on when the astrological 'Age of Aquarius' dawned (or will dawn), but it follows on from our current 'Age of Pisces'. Jo, however, has plainly been influenced by the hippy stage happening *Hair: The American Tribal Love-Rock Musical* (book and lyrics by James Rado and Gerome Ragni, music by Galt MacDermot, 1967) – which begat the Grammy Award-winning US hit single *Aquarius/Let the Sunshine In* (1969), performed by The 5th Dimension. (Sample lyric: 'This is the dawning of the Age of Aquarius/Age of Aquarius/Aquarius!/Aquarius!')

This was the first scene to be filmed – on the premises of the Campbell Aircraft Company at Membury Airfield, Wiltshire, on Monday 19 April 1971. By December 1971, the airfield had been bisected by the M4 motorway; much of the site has since been swallowed up by the Membury Services complex.

"Everything that happens in life must have a scientific explanation," he asserts – whereupon his vintage car, Bessie, drives off of its own accord... a 'magic' trick pulled off by means of radio control.

"I've had enough of your knavish tricks,"

ESSENTIAL INFO

- Originally aired in 1971, as the last of the five serials making up *Doctor Who*'s eighth season, *The Dæmons* was written by one 'Guy Leopold' – a collaborative pseudonym for playwright Robert Sloman (after his son, Guy) and then-producer Barry (Leopold) Letts.
- Commissioned just before Christmas 1970, it seems probable that *The Demons* [sic] was the only storyline considered for the slot – its unusual five-part format accounting for the five episodes remaining on Doctor actor Jon Pertwee's contract of March 1970. First drafts of every episode were written by Sloman, then revised by Letts.
- Shortly before filming in April 1971, director Christopher Barry – a *Doctor Who* veteran, with credits extending as far back as the first Dalek serial (1963-4) – suggested incorporating the Old English grapheme 'æ' (or 'ash tree') into the spelling of the title, the better to give the story an air of mystery.
- Only the fourth episode survives in its original, 625-line colour videotape form. In 1992, colour taken from a lower-grade off-air home video recording was restored to black-and-white film prints of the remaining four episodes, enabling the entire serial to be repeated on BBC2. *The Dæmons* has yet to be released on DVD.
- Pre-empting *The Impossible Planet/The Satan Pit* (2006) by bringing the Doctor face-to-face with the Devil incarnate (or so it seems), *The Dæmons* ranked 34th in **DWM**'s *Mighty 200* list of 2009 – the second-highest placing for one of the Third Doctor's adventures.

says Jo. Her slightly odd choice of phrase would appear to derive from the second (and less familiar) verse of *God Save the King/Queen*, as published in 1745: 'Confound their politics/Frustrate their knavish tricks...'

Captain Mike Yates (Richard Franklin) arrives; both he and Jo are eager to catch a broadcast from the barrow. The name of the nearby village – Devil's End – bothers the Doctor...

From the Cavern under the church, TV presenter Alistair Fergus (David Simeon) describes Devil's End's uncanny history to the watching public...

➤ Just three days' studio recording at BBC Television Centre was given over to the serial, on Tuesday 11 May (scenes for Episodes One and Two), Wednesday 19 May (scenes for Two to Four) and Wednesday 26 May, by which time Episode One had been transmitted (scenes for Four and Five).

➤ Letts' BBC managers "were a little bit wary of connecting black magic with ecclesiastical premises," Barry told **DWM** in 2002, "so we had to make out that the black magic was taking place not in the crypt, which was consecrated territory, but in a 'cavern'..."

➤ According to the Target Books retelling, Jo has visited the 'Witches' Cavern' previously: 'I went there once. In the summer you can actually go in. Through the vestry.' (Nonetheless, she fails to recognise gargoyle Bok, the 'tourists' favourite', when she and the Doctor encounter it at the end of chapter 5.)

➤ Fergus' reference to the eighteenth-century magical dilettante "the third Lord Aldbourne" was a nod towards the serial's main location. A scripted mention of "the Scottish King James, witch-hunter extraordinary" was altered to become "Matthew Hopkins, witch-hunter extraordinary" – Hopkins doubtless being a more familiar figure in the light of *Matthew Hopkins – Witchfinder General* (1968), Tigon Films' then-recent horror biopic starring Vincent Price. In fact, Hopkins was active primarily in the east of England, throughout Norfolk, Essex and Suffolk – whereas Devil's End would appear to be situated towards the south-west...

Jon Pertwee.

Outside the barrow, known as 'The Devil's Hump'...

➤ ... a 'strange mound' that sits high on a ridge known as the Goat's Back, according to Letts' novelisation – which also refers to the 'Wiltshire sky' above.

The adorable Katy Manning as Jo Grant. Awww.

➤ In 1793, at the Devil's Hump, "Sir Percival Flint's miners ran back to Cornwall, leaving him for dead..."; whereas in 1776, at Silbury Hill, the Duke of Northumberland's team of Cornish miners sank a shaft leading down from the summit, in a bid to unearth the Hill's secrets.

... Fergus interviews archaeologist Professor Gilbert Horner (Robin Wentworth), who believes the Hump to contain the tomb of a bronze age warrior chieftain.

➤ Prof Atkinson may have led the Silbury dig, but Prof Horner would appear to have been inspired by two altogether more familiar figures – firstly Sir [Robert Eric] Mortimer Wheeler (1890-1976). The foremost British archaeologist of his day, widely known for his appearances on *Animal, Vegetable, Mineral?* (1952-60), *Buried Treasure* (1954-9) and *Chronicle* (1966-86), 'Randy Sir Morty' was named British TV Personality of the Year 1954...

➤ ... but both Prof Horner's forename and his fabulously offensive demeanour are highly evocative of the man who was surely British TV's biggest personality of the entire 1950s: Gilbert Harding (1907-60). The Simon Cowell of his day, Harding became known as 'the rudest man in Britain' after his regular appearances on the BBC panel game *What's My Line?* (1951-63). Letts' novelisation expands on Horner's appeal in words that might apply equally to Harding: '... always a great favourite with a television audience, guaranteed never to stick to the script, guaranteed to speak his mind and call a spade a spade, guaranteed to lose his temper with fools and generally make himself unpleasant – he was of course universally loved...'

➤ Horner expects to make "the greatest archaeological find this country has known since Sutton Hoo." He doesn't care to explain the reference: it's to the 1939 discovery of a burial ship, possibly that of the East Anglian king Rædwald (died c 624 AD), at a grave field near Woodbridge, Suffolk – which bore up a vast treasure trove of Anglo-Saxon items, many of them solid gold.

Horner will break into its innermost part live on BBC3 at midnight tonight, 30 April; the night of Beltane – the "greatest occult festival of the year, bar Hallowe'en."

➤ In Letts' novelisation, the Doctor rejects the idea that Horner has arranged to break into the barrow on this precise day and at this precise time merely as a publicity stunt for his latest book: '"Most implausible," he commented. "His mind's being manipulated..."' (By the Master, we presume.)

➤ What better name to give a devil's acolyte, witting or unwitting, than 'Horn-er'?

➤ Fergus signs off: 'Alistair Fergus, *The Passing Parade*...' In fact, *The Passing Parade* was the title of a radio magazine programme devoted to 'strange but true' historical trivia syndicated across America between 1937 and 1951. Another live *Passing Parade* programme goes awry in the novel *Doctor Who: Who Killed Kennedy*, by 'James Stevens' and David Bishop (Virgin Publishing Ltd, 1996).

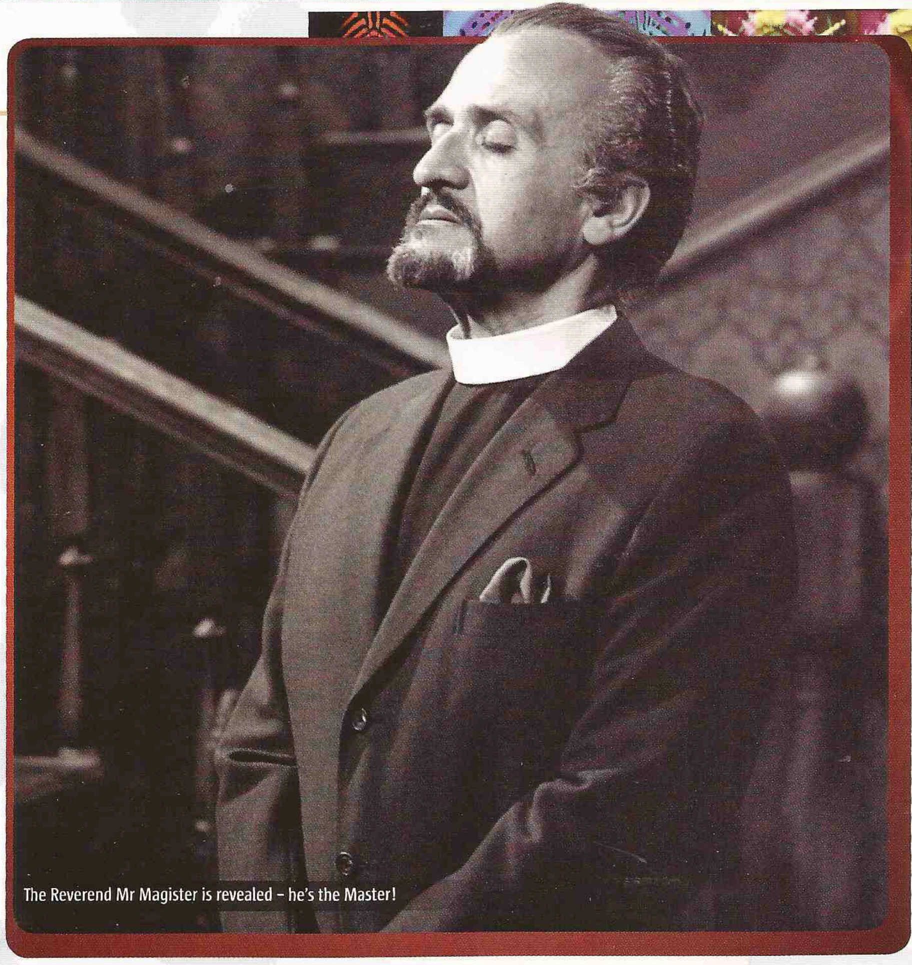
Self-confessed 'white witch' Miss Hawthorne interrupts Horner's interview, foretelling the viewers – including the Doctor, Jo, Yates and Sergeant Benton (John Levene), gathered in the UNIT Duty Room – of disaster to come: she has cast runes, and consulted the Talisman of Mercury.

➤ According to one AE Waite, writing in *The Occult Sciences* (1891), the Talisman of Mercury – which, among its other effects, "procures prophetic dreams when it is worn on the head during sleep" – must be made from "a circular plate of fixed quicksilver... of the dimensions of an ordinary medal." One side must show a winged wand surrounded by serpents; the other "a dog's head within the star of Solomon" – and the whole must be fastened to the breast "by a ribbon of purple

IMPS AND DEMONS

In *Into the Unknown: The Fantastic Life of Nigel Kneale* (Headpress, 2006), biographer Andy Murray quotes *Doctor Who* script editor Terrance Dicks: 'I remember seeing *Quatermass and the Pit* in the cinema... and I said to Barry Letts, "It's a UNIT story. They've even got a Brigadier."' Kneale's BBC TV serial of 1958-9 (remade by Hammer Film Productions in 1967) anticipates a great many aspects of – specifically – *The Dæmons*, including: an ominous place name of antiquity, referring to the Devil (Hobbs Lane/Devil's End); evidence that horned alien beings attempted to influence the development of primitive man; a scientist-hero attempting to prevent a media event from going ahead, fearing that said event will causing the 'conjuring up' of a giant, demonic presence; human psychic abilities being hijacked to sustain that presence; and the scientist-hero using iron objects against said presence, having recalled legends of its vulnerability to iron. The later Fourth Doctor serial *Image of the Fendahl* (1977) would also appear to have originated largely in Quatermass' Pit (see *The Fact of Fiction*, **DWM** 379).

Quatermass and the Pit – a bit like *The Dæmons*...?



The Reverend Mr Magister is revealed – he's the Master!

silk folded and tied in the form of a cross." Clearly, therefore, it's not the ankh she she looks down at, when mentioning the Talisman...

▶ "When Beltane is come, tread softly; for lo, the Prince himself is nigh," pronounces Miss Hawthorne. One would be forgiven for thinking this a traditional saying, or part of an old English verse... but, having found no supporting evidence, we're forced to conclude that this is no more than a convincing piece of doggerel concocted by Letts and Sloman! (Unless any **DWM** readers can prove otherwise?)

"That woman is perfectly right," the Doctor tells Jo. "We've got to stop that lunatic before it's too late!" They rush out of UNIT HQ. At the Cloven Hoof, Bert the Landlord (Don McKillop) switches off the TV...

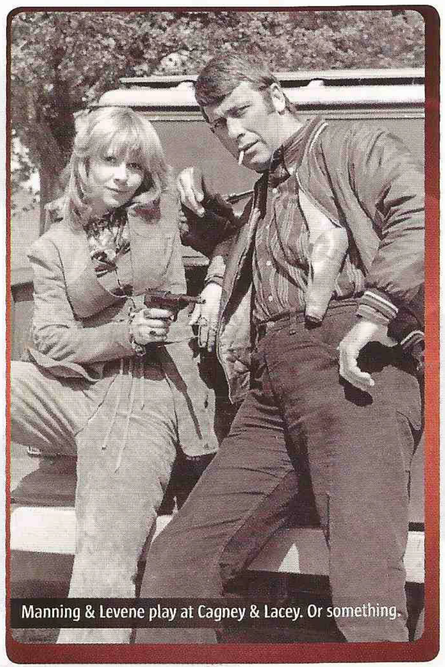
▶ Originally, publican Bert was given the surname 'Ford', but it seems reasonable to assume this was dropped to avoid confusion with Bert Foord (1930-2001), a BBC TV weather forecaster until December 1973. Letts' novelisation names him 'Bert Walker'.

The local Squire, Winstanley (Rollo Gamble), wonders if Miss Hawthorne isn't right, reminding Tom Girton (Jon Croft) of the "queer goings-on" of the last few weeks.

▶ This scene is considerably expanded in the Target Books telling – beginning at the grand End House, where 'Squire' Montmorency Vere de Vere Winstanley is approached by his gardener, Bates, regarding his wife's 'bewitched' hens, which haven't laid an egg in a fortnight. Winstanley chickens out of approaching the new vicar right away, however, and pauses at the Cloven Hoof ('Ludicrous name for a public house; just cashing in on the superstitions of the locals and the curiosity of the trippers who crowded the village in the summer...').

Miss Hawthorne is passing by PC Groom (Christopher Wray) when a ferocious wind rises up. While she recites a spell to banish elementals, he (seemingly possessed) fetches a heavy stone to bring down on her head... but the wind drops, and he's returned to normal.

> '**Jo holding the map upside-down** was an in-joke, as **Katy Manning had once done the same** while navigating for **Jon Pertwee**!'



Manning & Levene play at Cagney & Lacey. Or something.

▶ There's a nasty continuity error in this scene, filmed outside 3 Crooked Corner, Aldbourne, on Thursday 22 April: as Miss Hawthorne turns back to face PC Groom, after the wind has dropped, her previously disarranged cape has – as if by magic! – draped itself neatly over her shoulders between shots.

Three miles from the village, the same wind causes a signpost at a crossroads to rotate, causing the Doctor to drive Bessie in the wrong direction – towards Satanhall, not Devil's End.

▶ To the signposted locales of Witchwood (5 miles away), Covenstone (12), Abbotsburn (6 and a half) and Satanhall (8 and three quarters), Letts' novelisation adds another: Lob's Crick, presumably after 'Lob Lie-by-the-fire', a North Country house elf. '... extraordinary names they gave their villages,' muses the Brigadier.

As Miss Hawthorne crosses the churchyard, her way is barred by verger Garvin (John Joyce)...

▶ An onlooker can be seen stood in the middle distance, gawping over Garvin's shoulder.

She wants to contact "the real vicar" – Canon Smallwood, who, Garvin claims, was taken ill in the middle of the night. Smallwood's replacement, 'Mr Magister', introduces himself: it's the Master (Roger Delgado).

▶ Well, of course it is – he's been the villain in all four adventures previous, from his introduction in *Terror of the Autons* (1971).

Wearing evening dress, the Brigadier (Nicholas Courtney) departs UNIT HQ, leaving Yates and Benton watching rugby highlights.

▶ Letts' novelisation has the Brig kilted in Highland dress, *en route* to a regimental dinner. It also restores Benton and Yates' dialogue regarding Benton's off-duty activities, which was removed shortly before recording. One Sergeant Feather's 'sudden attack' has obliged Benton to report for duty... rather than escort Mavis, his ballroom dancing partner, to the knockout for the Southern Area Championships: 'She's been sewing those blooming sequins on her dress for over three months...' (Later, in Devil's End, Benton will dream of winning the Championship Cup by finishing his quickstep 'with a ballet lift', tossing Mavis 'ten feet in the air' and catching her neatly 'on the little finger of his left hand'.)

The Master attempts to hypnotise Miss Hawthorne; he fails, and indicates to Garvin to go after the departing sorceress. On the road, the Doctor blames Jo for their becoming lost – she's been holding the map upside-down.

▶ An in-joke: supposedly, Katy Manning had once done exactly the same while navigating Pertwee to a filming location.

▶ This Bessie scene – and her later abandonment – was filmed on a lane at Oaken Coppice, Knighton, Wilts, late in the day on Monday 19 April.

As midnight approaches, an on-edge Fergus snaps at his assistant, Harry (James Snell). Entering the Cloven Hoof, the Doctor asks for directions to the Hump – and irritates the locals. At the church, Girton reports the Doctor's arrival to the Master.

▶ As scripted, here the Master would have accounted for the Doctor's odd reaction to his first hearing the name 'Devil's End', musing: 'Does he know? Or is it merely a residual memory trace?" But the lines were never recorded – perhaps because the Master could never have known what, exactly, had led the Doctor to the village?

Putting on occult robes, the Master heads down into the Cavern, where a number of acolytes are gathered about a Stone of Sacrifice...

▶ The Stone is actually the Master's TARDIS... ▶

or so Terrance Dicks has it, in the novel *The Eight Doctors* (see *Devils Endless*, page 69.)

The Master chants, invoking the "Dark One, ancient and awful"; as he does so, a tree falls across the road, barring Bessie's way. The Doctor and Jo disembark, running to the Hump...

... leaving Bessie's headlights on.

Horner performs for the camera, exposing stone. Midnight chimes. Jo stumbles; the Doctor runs on. "Arise, arise, at my command – Azal, Azal, Azal!" implores the Master.

Although some of the Master's call-and-response chantings parody 'real' black magic incantations, the larger part is gibberish – none more so than "... Malelt Tilad Ahyram!" Which, read forwards, goes: 'Mary/ha d/a/lit tle/lam [b/its fleece was white as snow]...'

The Doctor races into the Hump... too late to prevent Horner pulling the stone free of the wall. An icy wind blasts out; the ground trembles; and in the Cavern, a stone gargoyle's eyes blaze red. Jo rushes into the Hump to find the Doctor inert...

EPISODE TWO

BROADCAST: 29 MAY 1971

At UNIT HQ, Benton turns over the TV to catch sight of Jo bending over the buried Doctor, before the image is replaced with a caption card reading 'DEVIL'S END – Temporary Fault – BBC3 TV'.

In the real world, BBC Three didn't begin transmission until February 2003... and it seems hugely unlikely that the channel we know and love would favour broadcasting live from an archaeological dig over bunging on the umpteenth repeat of *Two Pints...*!

Nicholas Courtney, uncredited, voiced the BBC3 Announcer.

The Master declares a flagstone covered in Satanic symbols the "appointed place" for the unseen Azal... then disassembles his coven.

Here the Master (surely 'the wickedest man alive') declares, "To do my will shall be the whole of the law" – a bastardisation of 'Do what thou wilt shall be the whole of the Law', the dictum of the notorious, drug-addled occultist Aleister Crowley (1875-1947).

> 'In the real world **BBC3 didn't begin until 2003**... would the channel we know and love **broadcast live** from an **archaeological dig?**'

Outside the Hump, Harry declares Horner dead. Jo insists they get the Doctor to a doctor.

Number One Camera man Ted, who'd earlier bet Fergus a hundred to one on nothing being found inside the Hump at all, is also killed, frozen solid, in the Target Books version.

At the Cloven Hoof, Dr Reeves initially declares the frozen Doctor dead... but changes his mind when he detects a faint pulse. Jo calls Yates, but their conversation is truncated when someone cuts the phone line to the pub.

Part of Jo and Yates' clipped conversation was clipped further still in editing, as was the end of the subsequent scene. Here, Yates was to have ordered Benton to change into 'civvies' and fuel the Brigadier's chopper, ready to take off at first light – lines that underlined the fact that they're acting without UNIT authority. (Oughtn't Yates had to have faced a disciplinary charge, once the dust had settled in Devil's End?)

A chap with wings, there.

The BBC crew packs up and leave. PC Groom remains to guard the Hump, oblivious to the pair of red eyes shining out of the entrance to the barrow.

PC 'Percy' Groom dozes off in the Target telling. In his uneasy sleep, he dreams of 'alien creatures, giant creatures with cruel faces, flying through space past uncountable suns...'

Dawn. Jo keeps vigil over the comatose Doctor, installed in a bedroom over the pub.

A cutaway to PC Groom waking up at the Hump was trimmed out for timing reasons.

In the Cavern, the Master recites an incantation; the ground shakes at the Hump, and something terrifying towers above PC Groom...

Flying in to Devil's End in a UNIT helicopter, Yates and Benton spot a trail of giant hoofmarks, apparently made by a creature 30 feet tall.

The majority of the helicopter scenes were filmed at the (new) Airfield at Darrells Farm, near Ramsbury, Wilts, on Monday 26 April, and employed a Hughes 200 piloted by a Captain Mike Smith.

Miss Hawthorne.

Jo rushes out to greet them when, soon after, they land on the village green. Woken by a telephone call from a Corporal, the Brigadier is outraged to hear that Yates and Benton have taken his helicopter.

Script editor Terrance Dicks was keen for a woman's hand to pass the phone to the bed-bound Brig – but it would belong to his wife, a 'Fiona'. Nicholas Courtney nixed the notion, and it wouldn't be before *Battlefield* (1989) that Lethbridge Stewart was seen to be spliced.

Making a recce, Benton hears a cry for help from the church; in the vestry, he discovers Miss Hawthorne, trussed up in a trunk by Garvin... whose approach prompts the pair to hide in the Cavern.

Miss Hawthorne's description of Benton as her "very perfect gentle knight" derives from the Prologue to Chaucer's *Canterbury Tales* ('He was a verray, parfit gentil knight...').

Miss Hawthorne notes the absence of the Cavern's gargoyle.

Architecturally speaking, a gargoyle is a decorative waterspout; if Bok belongs in the Cavern, he ought properly to be termed a 'chimera', or simply a 'grotesque'.

Garvin appears, carrying a shotgun; Benton succeeds in knocking the weapon out of his hands... but he's forced onto the Satanically-decorated flagstone, and is disabled by some unnatural force.

Garvin's prop gun falls apart in the course of the fight... and John Joyce has to literally hold it together in order to menace Hawthorne and Benton at the end of the scene.

Garvin leads the pair out into the churchyard, but the ground begins to shake as a huge *something* approaches. Garvin shoots at it, but is vaporised by a heat blast. The sudden temperature rise causes the Doctor to wake.

Outside the village, a Baker's Man (Gerald Taylor) loses control of his van, and disembarks... only to see it burst into flames.

The heat barrier scenes were filmed at the Old Airfield at Darrells Farm. The signpost here shows that Devil's End is only one mile away... but in Episode Three, we'll learn that the heat barrier extends five miles in all directions from the church.

The revived Doctor is on his way out of the pub when Miss Hawthorne arrives, with Benton. Claiming to have glimpsed the Devil himself, she tells the Doctor that Mr Magister is the leader of the coven responsible. The Doctor notes that 'magister' is the Latin for 'master'...

On the road into the village, the Brigadier's car is stopped by the Baker's Man. Seeing his swagger stick explode when extended across a black line in the ground, the Brigadier deduces the existence of a heat barrier...

... about which, more later. But why does the barrier exist at all? Azal, clearly, can look after himself. The only person who benefits from the barrier's existence is the Master – so perhaps he asked Azal to erect it, as part of the summoning ceremony? (Is that what "... Malelt Tilad Ahyram!" means?)

Heading to the Hump, the Doctor and Jo retrieve Bessie.

... but the Doctor left Bessie's headlights on, last night! How come her battery's not flat?

In the vicarage, the Master concentrates ... and watches as something uncanny flaps away. The Doctor and Jo discover PC Groom's corpse, and walk on into the barrow... as the

"Thank you for calling *The X Factor*. Your vote for John and Edward has now been counted."

missing gargoyle (Stanley Mason) looms up over the brow of the Hump, somehow alive.

Supposedly, Bok's appearance was based on one of the 5,000 gargoyles outside Notre Dame de Paris.

On the floor of the barrow, the Doctor reveals what looks like a tiny model spaceship, with the same shape as the tomb walls. It can't be picked up, he tells Jo, because it weighs about 750 tons. Further exposition is cut short when the gargoyle rushes in towards them...

EPISODE THREE
BROADCAST: 5 JUNE 1971

Wielding a trowel, the Doctor recites a gibberish line – "Klokleda partha mennin klatch!"... which causes the gargoyle (whom the Master addresses, via telepathy, as 'Bok') to recoil, then withdraw. The Doctor explains to Jo that the trowel is made of iron, "an old magical defence" – and his words were part of a Venusian lullaby...

... usually crooned, according to *The Curse of Peladon* (1972), to the tune of *God Rest Ye Merry Gentlemen*. Could it be that Bok scarpers in expectation of the fifth and sixth lines of the carol: '... To save us all from Satan's power/ When we were gone astray...'? It'd be a devil of a coincidence otherwise!

At the vicarage, the Master urges Winstanley to convene a meeting of the villagers, terrifying him into subservience with a demonstration of the elemental powers he now controls.

In Letts' novelisation, it's Yates who first attempts to gather the villagers together, writing out an officious sign that the locals, Miss Hawthorne tells him, would only pay attention to if it were signed by the Squire. They call in on a hungover Winstanley, whose headache is 'magically' cured, to Yates' astonishment, when Miss Hawthorne passes him a potion and casts a spell. (In fact, Miss Hawthorne confesses, the 'potion' was merely herbal and the 'spell' was 'Mary Had a Little Lamb' backwards: 'Pure suggestion to increase the placebo effect.')

The Brigadier radios Yates to say that the heat barrier measures ten miles in diameter, centred around the church. As they speak, an RAF plane drops a test canister over the village, establishing the dome-shaped barrier extends one mile high at its apogee...

The barrier is a clear crib from John Wyndham's novel *The Midwich Cuckoos* (1957) – set, not unsurprisingly, in the rural English village of Midwich. 'At the heart of Midwich is a triangular Green,' writes narrator Richard Gayford. 'The war memorial stands in the churchward corner of the Green, and spaced out round the sides are the church itself, the vicarage, the inn... and a number of cottages.' (Sound familiar?) One evening in September, every last Midwichian suddenly, and simultaneously, falls asleep – as does anyone attempting to enter the village the following morning. The army is called out to investigate, mapping the area affected: '... a perfect circle almost two miles in diameter, with Midwich Church lying somewhat south and a little east of its centre.' Furthermore, rather than dropping a 'test canister', the RAF elects to dangle a cage of ferrets over Midwich, in order to establish the height of the area affected – which, their Group Captain speculates, must be shaped like 'a hemisphere' with 'a ceiling of about five thousand [feet] over the centre.' Aliens, it turns out, are responsible...

At the pub, the Doctor shows his friends a number of images of horned gods from ancient Earth cultures – all representations of alien Dæmons, who first travelled to Earth from the planet Dæmos 100,000 years ago, in order to help *homo sapiens* take out Neanderthal man. Human magical traditions are merely remnants of the Dæmons' science, he asserts.

Many of these ideas could be said to derive from the then-fashionable *Chariots of the Gods?: Unsolved Mysteries of the Past* (1968), a bestselling volume of pseudoscientific 'investigation' by the Swiss author Erich von Däniken, who used ancient artworks as 'evidence' that early civilisations were influenced by alien visitors. (For example: the lid of the sarcophagus belonging to the Mayan ruler Pakal became, in von Däniken's eyes, a depiction of an astronaut installed in his rocket ship.) Furthermore, members of early civilisations, unable to distinguish between technological and supernatural powers, revered these visitors as gods...

Many of these ideas could equally be said to derive from the BBC TV serial *Quatermass and the Pit* (1958-9: see *Imps and Demons*, page 66).

The Doctor fears the creature might want to destroy the world, as any scientist would destroy a failed experiment.

The Master addresses the assembled villagers, singling out their individual sins... and promising them that they can get whatever they want, if they do as he says.

Letts' novelisation hints as to exactly *why* Mr Greville's wife hasn't yet returned from her sister's: '"Will she ever come back, do you suppose? Not while that pretty young Rosie's still about, I'll be bound..."'

The Dæmon will appear three times, asserts the Doctor; currently he's in the Cavern, awaiting the Master's second call... and so small as to be practically invisible.

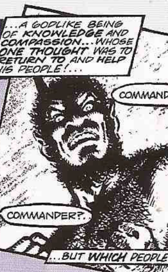
DEVILS ENDLESS

Terrance Dicks' novel *Doctor Who: The Eight Doctors* (BBC Books, 1997) is the most direct of the follow-on fictions to follow up *The Dæmons*. Having hi-jacked a hovercraft at the end of *The Sea Devils* (1972), the Master is again free... and returns to Devil's End to regain his TARDIS, disguised as the Stone of Sacrifice, from the ruins of the Cavern. The Doctor and Jo are on his tail... but the Master holds Miss Hawthorne hostage!

There's another hostage crisis in David A McIntee's *Degrees of Truth*, a story exclusive to the first Short Trips audio collection (BBC Worldwide, 1998). Here, the Doctor and the Brigadier are held by the grieving father of a deceased UNIT private, Carver, who's desperate to know the exact circumstances of his son's death in Devil's End; it turns out he was one of the soldiers vaporised by Bok.

More substantially, the DVD-only Reeltime Pictures production *Dæmos Rising* (2004) has the Brigadier's daughter, Kate Lethbridge-Stewart (Beverley Cressman) called to a country cottage by haunted ex-UNIT operative Douglas Cavendish (Miles Richardson), who, it transpires, is part of a plot to conjure up the Dæmons. Written by David J Howe and directed by Keith Barnfather, *Dæmos Rising* suggests that Azal was not the last of his kind on planet Earth...

In *Menace of the Molags*, a comic strip illustrated by Steve Livesey and published in *The Dr Who Annual 1974* (World Distributors, 1973), the Third Doctor and Jo encounter a race of unnamed aliens, devilish in appearance, who have come to Earth to help humanity beat back the menacing, Godzilla-like Molags. These benevolent aliens would appear to be Dæmons... a suggestion underlined by the fact that their rocket ship seems all-but-identical to that commanded by the Dæmon Azai in the short strip *Voyage to the Edge of the Universe* (**DWM** 49, 1981) – the only spin-off story to give us a glimpse of the Dæmons' home planet. Written by Paul Neary and illustrated by David Lloyd, it tells the tale of Azai's attempt to reach the edge of the universe in the rocket ship *Leviathan*... only to find nothing there but a mirror-image of himself. Far out!


...A GODLIKE BEING OF KNOWLEDGE AND COMPASSION... WHOSE ONE THOUGHT WAS TO RETURN TO AND HELP HIS PEOPLE!...
COMMAND
COMMANDER?
...BUT WHICH PEOPLE

The Doctor dissuades the Brigadier from launching an artillery and air strike on the barrier, which would only strengthen it. He suggests they build a "diathermic energy exchanger" instead – and, followed by Jo, sets off to explain how to UNIT's Sgt Osgood (Alec Linstead) in person. Bert informs the Master of the Doctor's intentions; the Master sends Girton on a mission. Winstanley stirs up dissent among the villagers, causing the Master to summon up Bok... which points at its claw at the Squire, and vaporises him.

A firework mechanism fitted to the glove of the gargoyle costume enabled Bok to fire off lightning bolts.

Girton hijacks the helicopter; Yates borrows a motorbike to give chase. The copter buzzes Bessie, swooping to force the Doctor to drive into the heat barrier, but the Doctor pulls off a sharp turn... accidentally ejecting Jo.

The beginning of the chase sequence was filmed on Wednesday 28 April, on the Green at Aldbourne – whereas the concluding sections, set at the barrier, had been filmed two days earlier, at Darrells Farm. John Crane doubled Franklin in action shots; Pamela Devereaux doubled Manning.

Unable to pull back, the helicopter flies into the barrier, and explodes...

... in 1' of 35mm stock footage, supplied by Movietone.

As scripted, Jo was to have been jolted off Bessie when the Doctor, turning back from the barrier, swerved to avoid driving directly into Yates.

Standing in the churchyard, the Master sees a plume of smoke in the sky... and therefore thinks the Doctor dead. In Letts' novelisation, this prompts the Master to suffer something like a fit of remorse. Earlier in the text, he'd recalled how 'at school they had been playmates...' (The same school, presumably, where the Doctor learned about the Dæmons, in 'chapter thirteen of the Galactic History' – which, surely, is how the Master came by *his* knowledge, too!) Though their paths diverged, 'a friendly rivalry had been as far apart as they would allow themselves to go' – and now the Master's mind is 'full of memories of his sometime friend': 'The time they played truant together, "borrowed" the Senior Tutor's skimmer and went on an unauthorised visit to the Paradise Islands; the time he foiled the High Council of the Time Lords into thinking it was the Doctor who had put glue on the President's perigosto stick...' This fits in with what we learn of the two Time Lords' background in *The Sound of Drums* (2007); that the Master was the Doctor's "Friend, at first..." – until, aged eight, he was forced to look into the Untempered Schism, on Gallifrey. And went mad.

WHERE ELSE HAVE I SEEN...?

DAMARIS HAYMAN (1929-)
OLIVE HAWTHORNE

TV appearances include *Steptoe and Son: Sunday for Seven Days* (1964) as Lady at cinema cash desk/*My Old Man's a Tory* (1965) as Karen Frobisher; *The Sweeney: Golden Fleece* (1975) as Mrs Cowley; *The Young Ones: Nasty* (1984) as Woman pushing corpse; *One Foot in the Grave: Dreamland* (1992) as Elderly lady/*Re-arranging the Dust* (1995) as Receptionist. **Film appearances include** *Confessions of a Driving Instructor* (1976) as Tweedy golfing lady; *The Pink Panther Strikes Again* (1976) as Fiona; *The Missionary* (1982) as Lady Quimby.

DON MCKILLOP (1929-2005)
BERT THE LANDLORD

TV appearances include *The Likely Lads: Entente Cordiale* (1964) as Jack; *Doomwatch: Waiting for a Knighthood* (1972) as DCI Logan; *Star Maidens: Hideout* (1976) as Sargeant; *Kinvig: Where Are You Miss Griffin?* (1981) as Howard; *The Professionals: Operation Susie* (1982) as Maclean; *The Hound of the Baskervilles* (1988) as Vicar of Grimpen. **Film appearances include** *An American Werewolf in London* (1981) as Inspector Villiers.

ROBIN WENTWORTH (1915-97)
PROF. HORNER

TV appearances include *The Avengers: Bullseye* (1962) as George the Foreman; *Sir Arthur Conan Doyle's Sherlock Holmes: The Naval Treaty* (1968) as Tangey; *House of Cards* (1990) as Sir Humphrey Newlands. **Film appearances include** *The Blood Beast Terror* (1968) as Starkadder; *Nothing but the Night* (1973) as Head Porter.

Yates rides up, volunteering to drive the unconscious Jo back to the pub in Bessie. The Doctor takes the bike to his rendezvous with the Brigadier, telling him to run cable from the nearby pylons; they'll need 10,000 volts of electricity to get through the barrier.

Scenes showing the full UNIT convoy (with a BBC OB van redressed to double as UNIT's mobile HQ) were filmed at Darrells Farm on Friday 23 April. The morning's shooting was scuppered, however, by an unseasonal snowfall; cast and crew were forced to wait for the stuff to thaw.

In the Cavern, the Master again summons Azal. But as the creature towers above him, he begs it to go back to the mark: "You will destroy me!"

EPISODE FOUR
BROADCAST: 12 JUNE 1971

The Master holds Azal back with an iron candlebra. In the bedroom above the pub, the tremors have caused a befuddled Jo to come to; thinking she must get to the Cavern, she sneaks out of the bedroom window.

Handy that there's ladder propped up against the low roof below, ready for such an escape!

At the barrier, the Brigadier has arranged for the power lines to be switched off for 15 minutes...

He's fixed this with 'Nuton', we're told – *ie*, the National Power Complex, scene of *The Claws of Axos* (1971), two adventures previous... which, it seems, is operational again, so soon after its destruction!

In the Cavern, the Master entreats Azal (Stephen Thorne) to make him ruler of Earth.

Actor Anthony Jackson (later Fred Mumford in the children's series *Rentaghost*, 1976-84) recorded all of Azal's dialogue at Maida Vale Studios on Tuesday 4 May 1971. The plan was to play Azal's Voice into studio, with Stephen Thorne mouthing the words on set; the plan was abandoned in rehearsals, however, and Thorne spoke all of the Dæmon's lines.

Azal, however, wishes to speak to the Doctor – who still lives, the Master discovers. He will consider the Master's proposal before his third and final appearance...

... but warns him that his race destroys its failures: "Remember Atlantis!" Plainly, Azal cannot be referring to the post-1968 North Atlantic Atlantis seen to have been destroyed in *The Underwater Menace* (1967); but altogether more problematic is the fact that Kronos the Chronovore is seen to destroy an ancient Mediterranean Atlantis in the next season's closing serial, *The Time Monster* (1972; also written by Sloman). Author Craig Hinton attempts to square the circle in his Sixth Doctor novel *The Quantum Archangel* (BBC Books, 2001), which claims that Kronos was only summoned by means of the Dæmons' powers.

Letts' novelisation, written following transmission of *The Time Monster*, omits any mention of Atlantis: Azal instead speaks of 'the dead planets of Talkur and Yind, where all life had been dispassionately destroyed by the race of Dæmons...'

The ground trembles again, as Azal diminishes. In the churchyard, Jo staggers back against an ivy-encrusted wall – and becomes entangled in its vines. At the pub, Yates finds Jo missing – and heads off to the Cavern, after her. In the vestry, the Master gives Bert a set of instructions concerning the Doctor. At the barrier, the Doctor finishes drawing Osgood a diagram on the windshield of the motorbike – then heads back to the village. Jo comes to, and makes her way into the Cavern – where she meets Yates, who demonstrates that the place is 'alive' with magical booby traps, such as the sinister flagstone. They hide as a coven member enters...

The Dæmons was founded in a two-handed scene written by Letts to audition hopefuls up for the roles of Jo and Yates. Inspired by his adolescent love for the occult thrillers of Dennis Wheatley, particularly *The Devil Rides Out* (1934), Letts' scene had Yates meeting Jo in a spooky church...

TRIUMPH
BUC.52H.

The Doctor takes to the road in style!

Never trust a man dressed in newspaper. Especially when he's pointing a gun at you...

> 'Famously, **some viewers** found the **destruction of the church** so convincing that they **wrote to the BBC to protest!**'

and throwing a book onto a special flagstone, only to see it ripped apart by elemental powers. Whereupon Jo turns to see the Devil... This, obviously, is that same audition scene rewritten.

On a road into the village, Bert shoots at the Doctor, throwing him from the bike. The Brigadier is unable to make radio contact with the village while Osgood tests out the Doctor's machine... which explodes, causing at least a half-hour's setback. Bert tells the Master he lost the Doctor in the woods; the Master orders him to prepare a welcome for the Doctor. At the pub, Benton and Miss Hawthorne watch as, led by Bert, Morris Dancers (The Headington Quarry Men) walk out towards a maypole erected on the green.

▶ The Headington Quarry Men are a morris side of historical note based (as their name suggests) in Headington Quarry, just north-east of Oxford. Their performance on Boxing Day 1899 was witnessed by the musicologist Cecil J Sharp (1859-1924), who went on to note their dances in his famous *Morris Book* of 1907; this led to a major revival of the previously waning pastime. The Dæmons side would have included dancers who'd received tuition directly from the legendary William 'Merry' Kimber (1872-1961), the group's concertina-ist in 1899. The Men continue to perform in the Quarry every Whitsun and Boxing Day, when they enact a traditional mummers' play...

▶ ... mumming tradition being the source of Bert's 'paperman' guise. Although many morris sides perform a mummers' play at Christmas, they rarely, if ever, combine the two! In previous centuries, mummers wore costumes covered with strips of rags or ribbons – perhaps suggestive of dragons' scales, since St George and the Dragon feature in most mummers' plays. Over time, in some parts of the country, strips of newspaper indeed replaced strips of rag – as with the 'Marshfield Paper Boys' of Gloucestershire, who also perform to this day.

The returning Doctor attempts to pass them by, but they surround him, using sticks to force him to the ground. Bert levels his pistol at the Doctor; he's tied to the maypole. In the pub, Miss Hawthorne stays Benton from going to confront the villagers: "Now listen carefully..."

Bert tells the villagers the Doctor is a black witch. As the Master's coven assembles in the Cavern, the villagers make a pyre around the Doctor. Miss Hawthorne approaches, claiming the Doctor is actually the wizard 'Quiquaequod'...

▶ The Master's alias was taken from the Latin, which – obviously – is why Miss Hawthorne names the Doctor after the masculine, feminine and neuter forms of the Latin for 'who'. But why does she pick this word for the Doctor? (It'd make sense if the old 'Doctor... who?' gag had been heard sometime earlier... but it wasn't!)

She suggests he demonstrate his powers by ordering a lamp to shatter; incredibly, it does. Next, she has him move the weathercock on the church tower. From the bedroom of the pub, Benton aims his rifle... and sure enough, the weathercock turns. The villagers turn against Bert, who levels his pistol at the Doctor... who compels his "familiar spirit" to drive Bessie... which knocks Bert over.

▶ All of the maypole scenes, featuring a great many Aldbourne residents as extras, were filmed on Saturday 24 April.

In the Cavern, the Master's efforts to sacrifice a chicken are cut short when Jo rushes out of hiding. "You're too late, my dear!" laughs the Master, as Azal appears on the flagstone, growing to his fullest size.

The Doctor and Jo get a closer look at Bok.

EPISODE FIVE
BROADCAST: 19 JUNE 1971

Jo makes a dash for the exit, covered by Yates – who is soon disarmed by Bok. Outside, the Doctor tells the villagers that the Master's powers are founded in human psychokinetic energy, channelled for his own purpose; the energy exchanger machine might be used to siphon the Dæmon's energy. Dressed in white, Jo is brought towards the Stone of Sacrifice. Finding himself dumped in the vestry, Yates rushes out onto the green, telling the Doctor that Jo's in the Cavern. Bok, standing guard outside the church, vaporises Bert. The Doctor calls the Brigadier, demanding Osgood use a booster. In the Cavern, coven member Jones (Matthew Corbett) protests, unwilling to see Jo sacrificed...

▶ The Master's line "I dedicate this offering..." ought to have concluded, "... in exaltation of thy mighty power." In editing, Head of Serials Ronnie Marsh insisted the Master's simultaneous action – wielding his knife at Jo – should be cut, and so the last six words were lost.

▶ Matthew Corbett replaced Bill Weisner, the actor originally cast as Jones. Five years later, following the retirement of his father Harry, Corbett inherited the role of sidekick to children's puppets Sooty, Sweep and Soo, stars of *The Sooty Show* (1955-92).

▶ 'Jones' would become young Stan Wilkins – nephew to Tom Wilkins, originally 'Girton' – in Letts' novelisation. Stan has a far more significant role on the printed page. At dusk on the night of Beltane, he and his uncle light the candles in the Cavern, preparing it for the awakening ceremony. The following day he does the same, this time alone, in advance of Azal's second summoning... ▶

The Doctor is in danger of becoming a wicker man...

all the while thinking to himself about the money and the good job that membership of the coven might bestow on him. Wanting to learn some of Mr Magister's secrets, he hides behind a pillar while the Master speaks with the Dæmon... and suffers a near-death experience when Azal disappears. Stan recovers to take part in the third invocation, when he's ordered to tie up the captured Yates alongside retired Naval petty officer Arthur Sidgwick – but covertly loosens Yates' bonds, so he might escape and get help. When Stan protests against Jo's sacrifice, the Master knocks the poor lad senseless... but our unacknowledged hero recovers to flee the Cavern, and ultimately goes on to inherit his dead uncle's garage: 'He knew enough about cars to make a go of it – and Mam would have somewhere to live!'

Azal roars in pain as the Brigadier's convoy passes through an archway created in the barrier. Overloaded, the device blows up. With Bok temporarily disoriented, the Doctor dashes into the Cavern.

The Brigadier joins Yates outside the church. He points out Bok to trooper Jenkins: "Chap with wings there. Five rounds rapid!" But Jenkins' bullets have no effect...

▶ In the Target novelisation, Miss Hawthorne informs the Brigadier he hasn't a hope of breaking up Bok with ordinary bullets: 'Now, if you were to try silver ones, cast in a mould made by a seventh son, at midnight – during the full moon, of course...' Here, the Brig refuses to pay any heed to her 'fantasies' – but he's come around to her way of thinking by the time of *Battlefield*, when silver bullets are indeed available to UNIT troops... and which he uses to take out the demonic Destroyer himself!

In the Cavern, the Master tells Azal to destroy the Doctor... who bluffs that he has a machine outside to annihilate Azal. But the Dæmon knows better, and prepares to blast the Doctor. Outside, Yates orders Benton to fetch a bazooka...

▶ UNIT's assault on Bok was filmed over Thursday 29 and Friday 30 April, the last two days at the Aldbourne location. The bazooka, unsurprisingly, was no more than a Visual Effects dummy.

The Master tells Azal he alone is strong enough to give humanity the leadership it needs. The Doctor pleads with Azal to leave humanity alone; the Dæmons have done enough. Azal decides to pass on his power... to the Doctor. "No! No, I don't want it!" he protests.

Benton's bazooka blows Bok to bits... but the bits bind back together, bringing Bok back to being.

▶ Miss Hawthorne does next-to-nothing to in the televised Episode Five. In Letts' Target adaptation, however, there's a terrific sequence in which she demands to be given a bash at besting Bok once Benton's bazooka has failed, drawing a magic circle containing a five-pointed star in the roadway outside the churchyard: '... the Great Pentagram of Solomon... the greatest magical defence there is.' (A similar device, probably drawn from Hammer Film Productions' 1968 version of *The Devil Rides Out*, features in *Battlefield*; see The Fact of Fiction, **DWM** 402.) Miss Hawthorne's plan is to stand inside the protective circle, so that Bok's fire will bounce back, vaporising the gargoyle with its own magic. Filling the star with iron nails, salt and other items, she waves her wand to complete the spell. She doesn't, however, get to learn the true extent of her powers: just at the very moment Bok raises its claw to her, Azal dies – and the gargoyle is cracked asunder.

FURTHER INFO

The Dæmons
Doctor Who

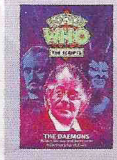
VIDEO
COMPANY BBC Video
YEAR 1993
CAT NO BBCV 4950
AVAILABILITY Deleted

NOVELISATION

DOCTOR WHO
AND THE DÆMONS

COMPANY Universal-Tandem Publishing Co Ltd/Target Books
YEAR 1974 **BOOK NO** 15
AUTHOR Barry Letts
AVAILABILITY Out of print

AUDIO BOOK
COMPANY BBC Audio
YEAR 2008
ISBN 978-1405687621
READ BY Barry Letts
AVAILABILITY Out now



SCRIPT
COMPANY Titan Books
YEAR 1992
EDITOR John McElroy
AVAILABILITY Out of print

Azal's instructions are precise: he must bequeath his power or destroy the Earth. Azal agrees to give his power to the Master – once the irrational, disruptive Doctor has been eliminated. Sparks fly from Azal's fingers, striking the Doctor... but Jo rushes forward: "Kill me, not him!" Azal convulses: her action does not relate. The earth quakes again. The Dæmon is dying.

Bok turns back to stone as all those inside rush out of the church...

▶ ... Jo having found time to gather up her groovy suede gear under her arm. What a sense of priorities!

The church explodes.

▶ Famously, some viewers found the model St Michael's seen here so convincing that they wrote to the BBC to protest at the demolition of such a beautiful building in the name of a rather silly television programme.

The Doctor explains that Jo's willing act of self-sacrifice caused Azal's power to turn in on himself.

▶ Jo, meanwhile, is walking off into the background, towards the Cloven Hoof, intending to get out of her "ridiculous garb"... but she's no longer carrying her gear!

Yates receives information that the spaceship at the Devil's Hump, likewise, has exploded. The Master throws his cloak over Benton, and boards Bessie... but Bessie drives him straight back. The Master is taken away in a UNIT jeep, jeered at by the villagers.

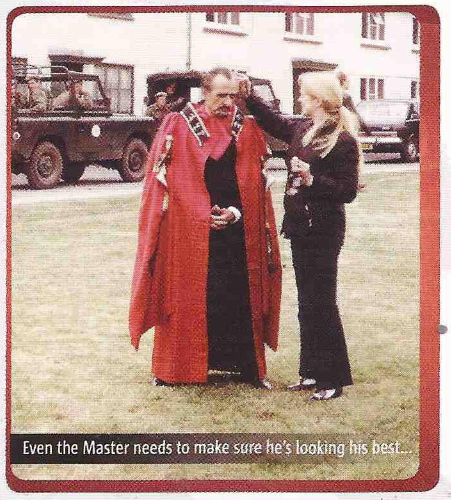
▶ The Master is next seen banged up in an island prison, in *The Sea Devils* (1972).

▶ ... and now Jo returns to the scene, once more in her brown suede suit.

Birds are singing. "The May Day miracle has happened again," says Miss Hawthorne – who drags Benton away to the maypole, to perform a fertility dance. Jo follows, bringing along the Doctor... who thinks there is magic in the world, after all.

▶ The concluding Yates/Brigadier exchange ("Fancy a dance, Brigadier?"/"Kind of you, Captain Yates... but I'd rather have a pint.") was improvised on location by Franklin and Courtney.

▶ The events at Devil's End have been explored in several spin-off novels, and similar (see *Devils Endless*, page 69). On television, the Fourth Doctor would meet another alien being identified with Satan in *Pyramids of Mars* (1976). But *The Impossible Planet*/*The Satan Pit* (2006) expanded *Doctor Who*'s demonic mythology further still. Here, as the Tenth Doctor abseils into the titular Pit to meet the Great Beast at its bottom, he muses: "You get representations of the Horned Beast right across the universe. Myths and legends of a million worlds – Earth, Draconia... Dæmos... the same image over and over again. Maybe that idea came from somewhere. Bleeding through. A thought at the back of every sentient mind..." In *Religion and Myth*, an accompanying instalment of making-of show *Doctor Who Confidential*, executive producer Russell T Davies commented on how, in *The Dæmons*: "... it's hinted that these aliens are where we got our image for the Devil from, so we're sort of making a Russian doll out of this... maybe the Dæmons got their imagery and their physiology from an even bigger idea, which is the Beast buried on this asteroid." But *The Satan Pit* never states outright that its Beast really was the absolute, definitive Prince of Darkness. Is it better the Devil we don't know? DWM



Even the Master needs to make sure he's looking his best...

THE DWM REVIEW

The worlds of Doctor Who in review:
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Toys **Merchandise** and more!

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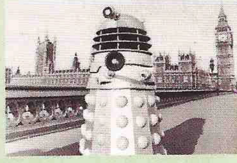

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The Waters of Mars

BBC One 15 NOVEMBER 2009
Starring David Tennant, Lindsay Duncan **Written by** Phil Ford and Russell T Davies **Directed by** Graeme Harper

A QUESTION FOR YOU, PEOPLE OF the future: What's it like living in a post Tenth Doctor world? As these words are written, we're weeks away from *The End of Time*'s broadcast, and one particular image from *The Waters of Mars* remains burnt onto the retina: The Doctor raging against his impending death. He's incandescent, dangerous... never more alive. "No" is his last word as that good night beckons and it just seems unthinkable he'll soon be in the past tense.

But of course, he is. It's written in time.

What's been remarkable about *The Waters of Mars* is the way it's reclaimed *Doctor Who* as Russell T Davies and David Tennant's show, right here, right now (or 'there and then' for you Tomorrow People). As snippets have filtered out about what's to come in 2010 (New costume! New logo! New TARDIS!) I've heard folk whisper – *whisper*, mind you – they just want to rattle through the Tenth Doctor's last tales *tout suite* and get to the shiny new new-ness of Number Eleven.

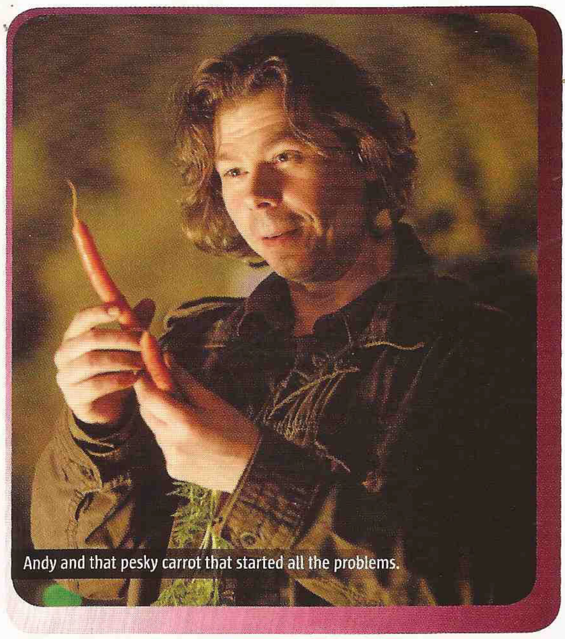
Luckily, Davies and his planet-sized brain foresaw this and – paradoxically – just as Ten's on the verge of becoming a 'former Doctor', his stopover at Bowie Base One results in him transforming into a truly new Doctor. He's something we've never seen before, he's "Time Lord Victorious."

"Only when this Doctor's story is coming to an end can you be as bold," Tennant told **DWM**'s Benjamin Cook in interview. "We couldn't have done it at any other time, and Matt Smith and Steven Moffat can't do that when they start. It's only *in extremis* that you can allow the character to unravel a bit."

'One image remains **burned on the retina**: **The Doctor raging** against his impending death; **incandescent**, **dangerous**, never more alive...'

Take that, new regime! *Here's* shiny new newness! A reinvented Doctor! And that means bad news for *Bad Wolf/The Parting of The Ways*, the Number 10 story in **DWM**'s *Mighty 200* poll. *The Waters of Mars* has surely hurtled straight into the upper reaches of the – umm – *Mighty 201*, knocking Christopher Eccleston's swansong out of the top set as it lands.

Talking about landing, when the Doctor arrives on Mars we're reminded of the essence of his character. Simply put, he's a traveller. He's there to take in the sights. The base is "beautiful" to him, speaking of a similar desire in humanity to get out there and see it all. Upon reaching the story proper, his stated intention may be "fun", but that's hardly the keynote for this adventure – particularly when he realises who the red planet crew are. From then on it's all just death. "You're only 27 years old," he says to Mia, speaking her eulogy.



Andy and that pesky carrot that started all the problems.

This pervading sense of doom is unlike anything we've witnessed in *Doctor Who* before. *The Caves of Androzani* – the Fifth Doctor's parting shot – was fatalistic, but throughout he was fighting for his friend's life. And where there's life there's hope. Here? Nothing. The lengthy sequence where our hero turns his back on the besieged base, the crew's death throes audible over the communication system as he trudges away, is the series' bleakest ever moment. It's actually not very *Doctor Who* at all.

> **'The Doctor has crossed a line** and there's no way back. It's perhaps **the most exciting character development** in his long history...'

The Doctor gets 'Tough'!

But the odd thing is, when the Doctor does return to save the day – a striking figure, picked out in a halo of light – it still doesn't feel right. It may evoke a similar 'I'm in charge' moment from *Voyage of the Damned*, however here it's anything but reassuring. In fact, it's wrong. "The laws of time are mine and they will obey me!" he rails dangerously, as though purloining a line from the Master. He may claim he's fighting time itself, but in reality the Doctor is battling death. His own. It seems that, somehow, if he can rescue the crew, he'll also be able to stave off his demise.

This is extraordinary; the Doctor desperate and feral ("If I have to fight you as well then I will!" he warns Adelaide). He's crossed a line and there's no way back. It's perhaps the most exciting character development in his long history. He's been broken.

Everyone loves a funny robot. "Gadget, gadget!"

"I've gone too far," he realises at last, dropping to his knees. What happens next is anyone's guess (alright, alright, *you know*). It truly could be anything.

Russell T Davies and Phil Ford's script deserves huge praise. Obviously. Although there's the odd tonal mismatch (the riffing about bikes and the in-joke about robot dogs don't play well – a leftfield attempt to lever in some light) it's a massive achievement that, for a while, we do truly believe the Doctor is going to let everyone die. And the whole concept of the Flood is epically scary. "Water is patient... water just waits... water always wins." We're up against an elemental force, slow, ancient, eroding. And just one drop is enough. In the case of Gadget's operator Roman, it lands on his cheek and rolls down his face, like a tear. Such a clever image.

With just a few deft strokes, this script even presents a new take on the Daleks, one appearing to the young Adelaide as a visitation – unknowable, but inspirational.

Sorry. Like the Flood, I'm gushing. But batten yourselves down, there's more to come.

In Adelaide Brooke we were promised 'the Doctor's most strong-minded companion yet', according to the pre-publicity bumph. Well that's nonsense. She's in no way a companion, although she does fall into line as a confidante. Lindsay Duncan plays the control-freak base commander ("Everything through me!") with wisdom and presence. When the Doctor is left impotently lurking in the background – a bystander in his own story – as the crew prepares to evacuate, she's more than capable of filling the gap. She's the Doctor's counterpart, and this story is their two-hander.

Unsurprisingly, Duncan's scene with Tennant, via a video screen as the Time Lord attempts to exit, is mesmerising. It's a TV cliché that in drama, when the surgeon or police officer arrives with dreadful news for the next of kin, the camera pulls back and we leave the characters to that conversation in private. Here, though, we hold the line and that dreadful exchange is played out in full: "Your death is fixed in time forever, and that's right." Both actors' faces are massive and static on camera. Duncan's eyes glisten in terror, while Tennant's are huge, appearing almost bruised inside that space helmet. There's no shouting, or histrionics. And you can't look away.

It's a supremely still moment, and one the story needs among its flash-frames, and whip-snapping camerawork. As ever, director Graeme Harper is hyper-active, it's action, action, action. Occasionally, that gets a little wearing – particularly the innumerable scenes of butch running – but mostly the adventure barrels along, successfully evoking the sense of everything on the verge of collapse.

All the while, Mars (exquisitely realised) looks on impassively. As Bowie Base One self-destructs, we cut to a long shot of the planet. Silent. Unaffected. It might almost be thinking, "Oh man, look at those cave men go. It's the freakiest show."

The Tenth Doctor's stint is nearly up. His death is fixed in time, and that's right. Steven Moffat and Matt Smith are standing patiently off-camera, waiting for their cue. In fact, where you are, they've now begun. What they do next is sure to be exciting and fantastic and new. But on the basis of *The Waters of Mars*, am I really ready for all of this to be over?

No.

GRAHAM KIBBLE-WHITE

Sarah Jane and friends go looking for aliens in Th

The **Sarah Jane Adventures** Series Three

BBC One 15 OCTOBER – 20 NOVEMBER 2009

Starring Elisabeth Sladen, Tommy Knight, Anjli Mohindra, Daniel Anthony **Written by** Joe Lidster, Gareth Roberts, Rupert Laight, Phil Ford **Directed by** Alice Troughton, Joss Agnew

AS WITH 2008'S *THE LAST SONTARAN*, *The Sarah Jane Adventures* returns in 2009 with a fun but lightweight opening escapade. The title of *Judgement of the Judoon* refers to an individual rather than the species as a whole, and the sight of him stalking his man through suburbia spotlights the series' domesticity. Despite the story's title namechecking the more established creature, his ne'er do well alien quarry is more memorable, especially when having possessed the form of Sarah Jane herself, giving Elisabeth Sladen a melodramatic persona in which to clearly revel.

The series stretches its parameters with *The Mad Woman in the Attic*, narrated from the future by Sarah's helper Rani, in her dotage. This framing device is at first intruiging and later moving, but the events related are rather more pedestrian, with another lone extraterrestrial unleashed on Earth, this time an alien girl leading Rani astray, whose scraped-back hair, panda mascara and bright orange skin make her a ringer for that other dangerous young women's role model, Katie Price.

The series really hits its stride with *The Wedding of Sarah Jane Smith*. This isn't solely down to the appearance of the Doctor, but also because this is the annual opportunity for writer Gareth Roberts to explore a pivotal moment in Sarah Jane's life, but with this one being in the present. Nigel Havers is the charmer who tempts our Sarah away from unyielding spinsterhood, and he and Sladen both give all that's needed to depict the poignancy of their union being, inevitably, too good to be true. While bride and groom are annexed in a Bergmanesque hinterland, her young gang are instead led by David Tennant's Doctor. They fit together perfectly – whatever the challenges of featuring juvenile companions, he is the Doctor for the job – a cool young uncle. This story also stands out by having a bittersweet conclusion, because *The Sarah Jane Adventures* usually plays safe with its happy endings, even if the gang, old and young, are allowed their moody moments along the way.

The Doctor comes to Sarah Jane's rescue...

The Eternity Trap, surprisingly the series' first haunted house mystery, has all the ingredients to succeed. Donald Sumpter, an actor born to play satanic alchemists, or at least masonic Chief Constables, realises the former, quite chillingly. The visual effects, of poltergeist manifestations and cracklings of psychic energy, are all small scale enough to be believable, unlike, say the ambitious CGI spacecraft earlier in the run. Adam Gillen's socially awkward young lab-rat Toby Silverman, meanwhile, is a heroically uncharismatic creation.

Also from the pen of Phil Ford, comes *Mona Lisa's Revenge* – categorically, The One For The Grown Ups. Children reaching that awful age where some fantastic ideas just seem daft will be turned off by the idea of the Mona Lisa coming to life, but for older viewers, it's worth a thousand suburban Judoon. With unrequited late middle-aged romance in the air between art curators, this looks as though it's going to be a genteel affair, until Mona Lisa goes 3D and Suranne Jones' Lancashire vowels start reverberating around gallery walls. Jones is a tall, bony woman, and with Mona Lisa's absent eyebrows and high forehead, comes across as an extremely mouthy and camp man in drag (specifically, her *Coronation Street* co-star Anthony Cotton). With her incongruous Sontaran blaster, she's an icon of fantastic juxtaposition, and with casual amorality, and gags like falling over, because she's not used to having legs, clearly having a whale of a time. I may not know much about art, but I know what I like.

'The Gift enscapsulates **The Sarah Jane Adventures' essentials**: Doctor Who villians, famous guest voices, **and a funny ending**!'

Finally, Rupert Laight's *The Gift* encapsulates *The Sarah Jane Adventures*' essentials: *Doctor Who* villains (the Slitheen), famous guest voices (Miriam Margolyes and Simon Callow), junior hi-jinks (Clyde smuggles K9 into his exam), and a funny ending (Clyde has to mop up the Slitheen entrails!). Well paced, and succesfully balancing alien farts with even deadlier emissions, it shows that when in doubt, broad humour is a good friend to the still, at times, frosty, Sarah Jane. **DAVE OWEN**

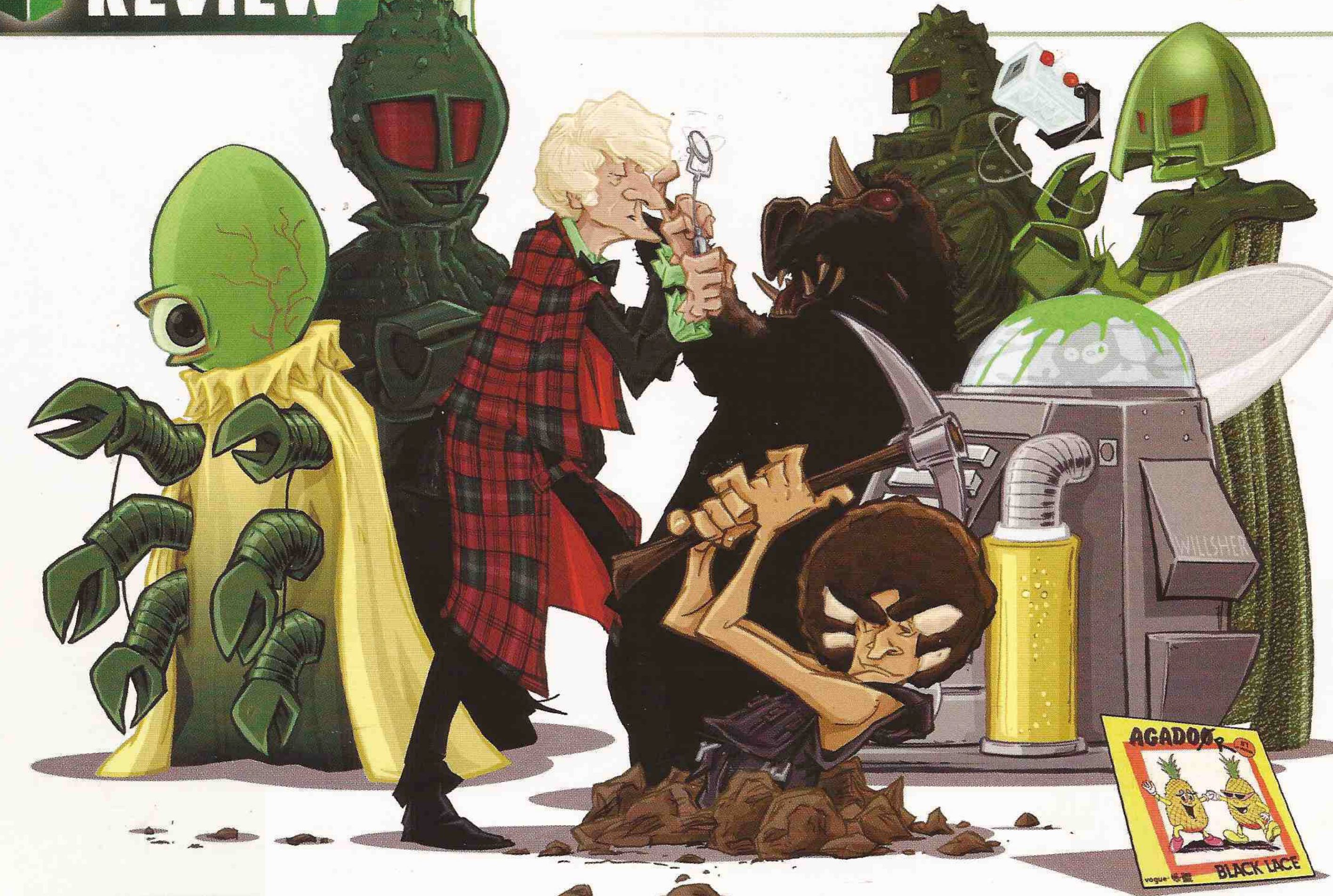
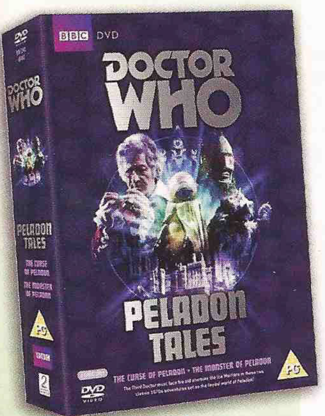
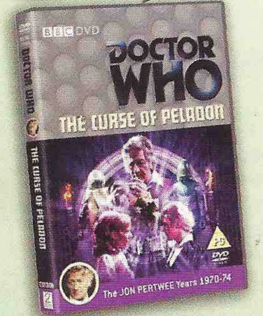
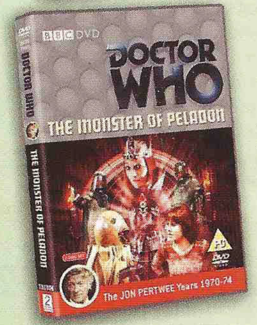


Illustration BEN WILLSHER







Peladon Tales

DVD box set 2|ENTERTAIN

Contains *The Curse of Peladon* & *The Monster of Peladon* **Starring** Jon Pertwee, Katy Manning, Elisabeth Sladen **Written by** Brian Hayles **Directed by** Lennie Mayne **RRP** £29.99

THE SCENE: 2|ENTERTAIN'S offices, late 2009. Enter Grun, King Peladon's champion. Hair the colour of raspberry ripple, eyes and nipples glistening in agitation. He has a message of great import, but he's as mute as early reaction to the new K9 series.

"What is it, Grun?"

"Gnngh!" he moans. Then he gathers himself. Mime. He can converse through mime, and begins sauntering around in an I-am-a-robot fashion.

"Kamelion? Is it something about Kamelion?"

Yes, nods Grun, frantically, but there's more. He takes up an imaginary lute and plays a silent madrigal.

"Oh... Kamelion and *The King's Demons*. Is that right, Grun? *The King's Demons*?"

Yes!

"Well, that's part of our next *Doctor Who* DVD box set. It's going to be coupled with..."

Grun sashays back and forth, cupping his chest.

"... *Planet of Fire*, yes. There's a problem?"

"Gnngh!" he confirms and moves into a complicated routine, involving lots of paperwork, rubber-stamping and...

"There are clearance issues regarding the box set, currently scheduled for next January, and that means its release date will have to be put back? Is that what you're telling us?"

Grun puts his left index finger to his nose, and points forcefully with his right. *Correct!*

"What to do?"

And lo! With a thunderclap, *The Curse of Peladon* and its sequel *The Monster of Peladon* jump menacingly forward in the DVD release schedule.

Originally screened in 1972 and 1974, these stories are utterly interlocked, despite the two-year gap. But while it would be madness to release them separately, it also does them no favours offering them up together. The problem is, *Curse* and *Monster* stack up to make 10 episodes of pretty much the same thing happening. By the final part, the saga's spent so long trailing around that secret passage it's knackered.

And what about that concealed corridor? Shuttling characters from situation A to situation B and back again, it's not just a secret passage in the story, it's a secret passage *through* the story.

Okay, I'm being terribly disparaging. It's just that – and readers of a sensitive disposition look away now – both tales are a bit dull. In the former, Peladon's attempts to ascend to the Galactic Federation prompts a visit from the body's delegates, and unrest at home (parodying the then uncertainty over the UK joining the Common Market). *Monster*, meanwhile, riffs on the miners' strikes of the early 1970s, as the planet's pit workers rebel against working conditions. These are political allegories, but neither need necessarily equate to plodding telly. The problem is, on Peladon the debates are mainly played out by the planet's ditchwater-like residents.

The insipid Royal Family is central. Take King Peladon (please!). He's unable to make a single decision and, weirdly, permanently on the cop for a father figure. As soon as High Priest Hepesh is offed, his highness is all over the next silver fox: "Doctor, what should I do?" Mind you, there's a certain silvery sheen to his patter. "You bring a welcome beauty to a serious occasion," he tells Jo... albeit in such an earnest manner, he brings an unwelcome seriousness to (what could have been) a beautiful occasion.

We meet his daughter, Queen Thalira, in *Monster*. A chip off the old block, she proves lack of character is – perversely – the dominant clan trait. Cowed by Ortron, the latest member of the Duplicitous Robed Old Man franchise, her calling card is to whimper "I'm only a girl!" and supplicate herself before anyone with a wisp of facial hair. She's lucky the Master's on his *Who* sabbatical.

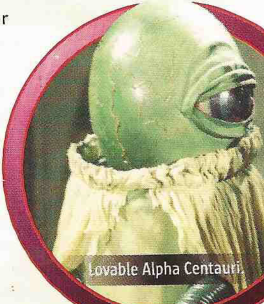
The serfs also fail to impress. Clad for panto, most project as though they're competing with a front row of boisterous cub scouts. When they're not duly (and dully) laying in the plot, they're shrinking in fear from yet another event they've ascribed to ALF-alike deity, Aggedor. Honestly, is no-one around here going to take responsibility for their actions?

And then there are the miners. It's at this point we find ourselves at this oddest of junctures for a *Doctor Who* review – having to come up with something cogent to say about hairdressing. Clearly, these chaps are sporting badger-type barnets to denote their work underground. It's an odd caste system. If Justin Lee Collins arrived on Peladon, would he be denied his TV career and set to work bailing hay? Good times! Whatever, it all denotes a lack of imagination when it comes to the Pels. They're so silly, so stuffy – *they* are the planet's true curse. Let's never speak of them again, particularly when there's so much to be enjoyed courtesy of the story's garish onlookers.

Where to start? Alpha Centauri! A uni-eyed, six-limbed hermaphroditic hexapod, s/he is a one wo/man Channel 5 documentary season. Tottering around, opining shrilly, Alpha is just fabulous. Sometimes a jobsworth ("Mind you, I reserve the right of veto!"), sometimes a snob (forever banging on about "primitive planets") and sometimes – just sometimes – rather brave ("Thank you Eckersley, but you're still a traitor!"), s/he's one of the most successful creations of the Pertwee years.

The grumpy old delegate from Arcturus is almost a match. Voice burbling impotently, he's ensconced in a life support machine (or "box of tricks" – sensitively put, Doctor), complete with its own disco lights. With water trickling through the dome, it looks like he's working up towards a full on Ibiza foam party in there. It's a shame he never makes it to the second story, instead ending up looking like a discarded hankie when Ice Warrior Ssorg opens fire.

So what of the Ice Warriors? Neither of the stories feel as though they belong to the Martians, whose slow sibilant whispering and lumbering movements (Warriors' gait, anyone?) leave them trailing a little behind the rest of the menagerie. They clearly get a better innings in *Curse*, which creatively posits them as the surprise good guys of the piece – and it's interesting this state of affairs is made clear to us before the Doctor cottons on. Not often we get the jump on him.



Lovable Alpha Centauri

Lord Izlyr is a fine ambassador indeed, politicking hard and summing up his colleagues with a nice, arch line: "Arcturus is a coward by logic and Centauri is a coward by instinct." His counterpart in *Monster*, Azaxyr, can't quite live up to that. Much more old school, it's revealed his overriding ambition is simply a return to "the good old days of death or glory."

Sarah Jane and the evil Eckersley!

And then there's Eckersley. The human in charge of the trisilicate refinery in *Monster*, he may have the dullest brief, but he's the best thing about the whole 10 episodes, gifted lovely breezy lines like: "Sorry chum, I've got too much to do!" while blasting an innocent. When Azaxyr takes command in Part Four, the engineer chirpily disassociates himself from all the controversies, saying: "All this argy-bargy is nothing to do with me!" Even when he's revealed to be a wrong 'un, Eckersley mooches around, hand in pocket, smiling pleasantly. His finest moment, though, is when it appears the Doctor's copped it. "He should never have got involved in local politics," he sighs. Quoted, as they say, for truth.

With this colourful array you'd think the Time Lord might be sidelined. Oh no. He's there in the thick of it, injecting himself into court life – all regal flourishes and bows – and making friends with Aggedor, courtesy of a Venusian lullaby (presumably denizens of that planet need something to settle themselves after a high energy day of karate). And by the way, come *Monster*, aren't the Pels merchandising the hell out of the Royal Beast? His tusky visage appearing on drapes, walls... maybe even sweatshirts, available in all shades: blue, yellow and, of course, maroon, maroon, maroon.

> **'Alpha Centauri** is just **fabulous**. She/he is one of the **most successful creations** of the **Jon Pertwee** years.'

Monster's sequel status also allows us the opportunity to measure the Doctor's tall stories against reality. When he tells Sarah Jane what a good pal he became with King Peladon, you can't help reflect that, really, they weren't *that* close. Then he greets Alpha Centauri: "My dear fella!" Again, were they ever more than acquaintances? Stop over-egging it, man! Although, how he'd sugar-coat the unprecedented beating he took from manic miner Ettis at the end of Part Four is almost reason enough for a third TV return to Peladon.

Almost.

DVD extras

THE BIG DEAL HERE IS THE two-part documentary, *The Peladon Saga*, which puts the stories in the political context of the time. Plus, we also learn about their production; the omnipresent torches got soot on the lights and were technically a fire hazard, and even the hairspray used was illegal. Meanwhile Ettis actor Ralph Watson is still glowing from the mighty duffing-up he administered to Jon Pertwee. "Who else has done what I did to Doctor Who?"

Jon and Katy looks at the relationship between... well guess. Katy Manning is effusive, not just about her co-worker, but – refreshingly for a former *Doctor Who* companion – her character, whom she felt grew over her time in the series.

Then: "There were other monsters in *Doctor Who*, but none of them were as frightening as the Ice Warriors." Sonny Caldinez, there, who played Ssorg and Sskel in the *Peladon* stories. Interviewed for *Warriors of Mars* – a profile of the Martian meanies – he's laying it on a bit thick, but you can't fault his fidelity to his former screen species. "You looked at them," he continues, "and you thought to yourself, 'Jesus, they are grotesque!'"

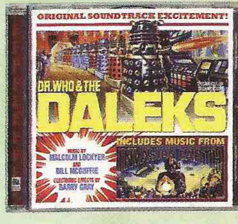
The final weighty feature is *On Target: Terrance Dicks*, a tribute to the man's huge body of work in *Doctor Who* novelisations. It's a warm-hearted piece, with latter day *Doctor Who* writer Paul Cornell enthusing: "Terrance Dicks *is* Doctor Who!" Best bit is when the pleasant, open-faced Cornell fatally over-thinks things, and challenges Dicks on his stock description of the Fifth Doctor, suspecting El Tel had cleverly worked a cricketing pun into that pen portrait. Dicks' reaction? Amused befuddlement.

Photo galleries, a deleted scene (rebuilt with photos and an audio off-cut) and a comparison between storyboard and the opening of *Curse* flesh out the release (the commentary track wasn't available for review as **DWM** went to press). But, much as she did during the whole *Peladon* saga, it's Ysanne Churchman – the voice of Alpha Centauri – who steals the show. In a short sequence nicked from David Jacobs' *Where Are They Now?*, she recalls her brief for the role: "We want the pure voice of a young boy, with the mentality of a homosexual civil servant."

And do you know what? They got it.

GRAHAM KIBBLE-WHITE

Doctor Who & the Daleks: Original soundtrack



Film Music Soundtrack
Silva Screen Records
RRP £9.99

THE ORIGINS OF THIS ALBUM began 14 years ago when producer/director Kevin Davies was researching the Dalek movie video documentary *Dalekmania* and uncovered the complete score of *Doctor Who & the Daleks* and the tracks to the second film, *Daleks – Invasion Earth 2150 AD* in a dusty vault at Pinewood Studios. Apparently the tapes were not in the best condition, suffering all manner of distortion. However, thanks to disc producer Mark Ayres you'd never know, and now lovingly restored, they're as sharp and shiny as a new Dalek casing.

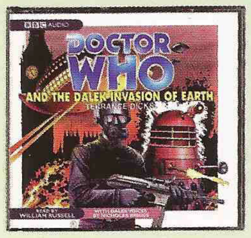
Malcolm Lockyer's score for *Doctor Who & the Daleks* is redolent with the twangy electric 'beat' style popular in the early 1960s, but in places also emphasises harps and chimes that give the piece the feel of a child's fairytale. The album features music not used in the film. Track 11, *Susan's Return to the City*, is the longest example, although as this piece contains many of the themes from other tracks, it still seems familiar.

Marcus Hearn's comprehensive sleeve-notes note that film producer Milton Subotsky was reportedly unimpressed by Lockyer's score, so looked elsewhere for the sequel. Bill McGuffie's score for *Daleks – Invasion Earth 2150 AD* is jazz infused and markedly more dynamic. The opening titles bristle with excitement and, on tracks such as *The Mine Workings and the Cottage*, convincingly create a mood of menace. While the full score to the second film remains lost, working from the surviving elements, Ayres has brilliantly been able to create a complete suite.

The album finishes with some isolated sound-effects and three tracks from two singles released by the films' composers. Lockyer's *Daleks and Thals* stands out for taking the first film's score and turning it into the sort of thing you might hear wafting out of a saucy 60s strip club.

VANESSA BISHOP

Doctor Who and the Dalek Invasion of Earth


BBC AUDIO
DOCTOR WHO
AND THE DALEK INVASION OF EARTH
TERRANCE DICKS
READ BY WILLIAM RUSSELL
WITH DALEK VOICES BY NICHOLAS BRIGGS

Audio BBC Audiobooks
Written by Terrance Dicks
RRP £17.61

IN THESE TIMES OF LOVINGLY restored DVDs and television soundtracks, the appeal of Target books and these BBC Audio equivalents may be lost on some. But to a generation of fans in the 1970s and 80s they are cherished memory capsules, and at their best, presented the Doctor's adventures as they could be imagined in the mind's eye – free of budgetary limitations, padding and the odd duff performance.

Terrance Dicks' adaptation of *The Dalek Invasion of Earth* from 1977 doesn't offer much in the way of new scenes, and the characterisation is the same as in Terry Nation's original 1964 story; and yet, it's completely marvellous. In fact, this audio presentation – with William Russell reading, Nicholas Briggs supplying Dalek voices and Simon Power atmospheric music and effects – is the best version of the story there is.

The sometimes slow pace of the TV version is gone and the audio evokes a genuine feel of grime and devastation. Russell's role as the Doctor's companion Ian in the original serial lends an air of authenticity and he makes some excellent decisions – the brain-dead delivery of the Dalek-controlled Robomen is replaced with a slurred speech that's much more effective. Briggs' Daleks are perfectly pitched, with a reedier register than their booming new series counterparts, and Power's music is at its most evocative, a brooding, gloomy score tinged with a harsh metallic twang that hints at horrors to come.

Chris Achilleos' cover art is the perfect choice for the release. Its combination of TV and film images convey a terror and brutality that neither production sustains. This audio version, however, has it in spades. It's a major achievement that such an old and familiar story can be made to feel this fresh and compelling. Quite unexpectedly, this audiobook is as impressive a slice of *Doctor Who* as you'll find anywhere. **VANESSA BISHOP**

The Eternal Summer

PICK OF THE MONTH!

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON AND SARAH SUTTON in
THE ETERNAL SUMMER
BY JONATHAN MORRIS
FEATURING MARK WILLIAMS PAM FERRIS AND SUSAN BROWN
BIG FINISH
FULL CAST AUDIO DRAMA

Audio Drama BIG FINISH
Written by Jonathan Morris **Starring** Peter Davison, Sarah Sutton, Mark Williams, Pam Ferris, Susan Brown, Roger Hammond
Available *www.bigfinish.com* **RRP** £14.99

THE FIFTH DOCTOR AND Nyssa's adventures in Stockbridge continue in a play which goes some way to capturing the style of the early 1980s **DWM** comic strips whilst throwing in a hefty portion of Jonathan Morris' trademark time-twisting conundrums.

Having finished off an alien occupation of the village in the previous play, *Castle of Fear*, the time travellers are set to continue their travels. However, an abortive take-off lands them back in Stockbridge where the villagers seem to have found new roles for the Doctor and Nyssa. Meanwhile, Maxwell Edison the local Fox Mulder-wannabe is lurking in the woods watching out for the ghostly manifestations of space-suited visitors.

The opening episodes of the play unfold, like a comic strip, in eye (or ear) catching tableaux. There are the undated gravestones in the cemetery, an inexplicably younger bride and groom, what seem to be ghostly astronauts materialising to kidnap Nyssa, and the Doctor's stark realisation that the place is trapped in some sort of *Groundhog Day* loop. As you listen, you can almost picture the Mick Austin artwork – the close ups of a perplexed (possibly perspiring) Doctor as he begins to understand that he is caught in a space-time trap, or the revelation of the ancient and malevolent Lord and Lady of the Manor. The play successfully resurrects the feel of the old Marvel **DWM** comic strip adventures – and that's a huge part of its appeal.

> 'The play **resurrects the feel** of the old **DWM comic strip** adventures – and that's a **huge part of its appeal**.'

Also appealing is the witty script. The Stockbridge parish council (and the overall village green preservation society-ish parochialism of it all) is written like something from *The Vicar of Dibley*, while the Psychic Investigation Group (or PIG, for short) and Edison's investigations of it gently mock without any malice. Signalling the lightness of tone are two well-cast actors: Pam Ferris and Mark Williams, who bring Lizzie Corrigan of the PIG and Edison respectively to life with charm, making sure that characters with the potential to be over-played (or played just for laughs) live and breathe, and generate real sympathy.

And while the play is amusing, it's also touching. An elderly Harold and Alice's love for each other, the dawning horror that every day one must watch the other die only to re-live the experience tomorrow, is memorable, as are the Doctor's very characteristic attempts to break the pattern, just to save one life.

The Eternal Summer is at its strongest when it focuses on the personal tales of the villagers, and builds a believable and likeable community living through extraordinary circumstances and compromising through in that peculiarly English way. The second half, linking cosmic events to village life, is typical of the Fifth Doctor strips, but loses some of the charm on the way. However, the bittersweet denouement more than makes up for this slight wobble. Like the comics it emulates, the finished product is very enjoyable indeed. **MATT MICHAEL**

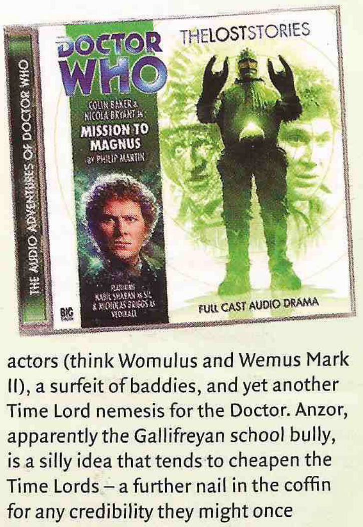
Mission to Magnus

Audio Drama BIG FINISH
Written by Philip Martin **Starring** Colin Baker, Nicola Bryant, Nabil Shaban, Malcolm Rennie, Maggie Steed, Nicholas Briggs, Tina Jones
Available *www.bigfinish.com* **RRP** £14.99

***THE TRIAL OF A TIME LORD* HAS** taken a lot of flak from fans over the years – and given the fact that there were 18 months to come up with a compelling answer to the critics, it deserves much of what it gets. However, Philip Martin's contribution to that epic is often held up as the strongest segment: a macabre body-horror with a grimly memorable climax. This Lost Story asks us to consider what might have been instead, if *Mission to Magnus*, Martin's script for the original 23rd series back in 1986, had been produced.

There are a lot of things that are good about *Mission to Magnus*, but an equal number of things that don't come off or, with 25 years hindsight, are just plain *wrong*. A battle of the sexes story, set on the planet of the women, was old hat by 1985, and Martin hardly covers himself with glory with some really off-colour jokes that basically imply that what these women need is for the neighbouring planet of the men to come and give them all a good seeing to. The ultimate pay-off, that marriage (with or without consent) is the only thing that can rescue these bad girls, is simply unacceptable, and the sniggering, cruel way that the women are written is equally bad taste. This is one occasion when liberties should perhaps have been taken with the original script.

Learning nothing from the preceding Colin Baker TV episodes, Martin has also inserted significant roles for child actors (think Womulus and Wemus Mark II), a surfeit of baddies, and yet another Time Lord nemesis for the Doctor. Anzor, apparently the Gallifreyan school bully, is a silly idea that tends to cheapen the Time Lords – a further nail in the coffin for any credibility they might once have had – and the Doctor's response, cowering and whining to Peri, is pretty demeaning. Thankfully, Anzor barely appears, and is there only to get the Doctor embroiled in the action.



That's what's wrong with *Mission to Magnus*. However, in its favour is Sil – a horribly amusing pastiche of 1980s City slickers and the best invention of the Colin Baker years – perfectly resurrected by Nabil Shaban complete with trademark gurgle/laugh and slimy, slippery motives. The Ice Warriors, the only major villains John Nathan-Turner never got around to reviving, are great too. Though they don't *do* much, it's easy to imagine iconic images of them lumbering through the ice caves of Magnus and the return of their Grand Marshall fits into an 80s trend set by the Black Dalek and the CyberController of bringing back 1960s super-villains. Best of all, the second episode – featuring a missing TARDIS, an apocalyptic glimpse into the future and a race against time – injects real energy, and jeopardy for all the characters.

For all this, though, it's difficult to argue that Martin's segment of *The Trial of a Time Lord* isn't vastly superior in every respect, with a better role for Sil, and an even more perilous second half. *Mission to Magnus* shows that what might have been isn't always better than what we actually got. **MATT MICHAEL**

Vote for your favourite episodes and merchandise of the last year in...

The DWM AWARDS 2009

Doctor Who TV Specials

Mark out of 10 each of the *Doctor Who* TV Specials, with 1 meaning 'Awful!' and 10 meaning 'Perfect!'

THE NEXT DOCTOR ☐
PLANET OF THE DEAD ☐
THE WATERS OF MARS ☐
THE END OF TIME (Parts One and Two) ☐

Doctor Who Books – Fiction

From this list of Doctor Who books, published in 2009, give your top three favourites:
The Darksmith Legacy (Various volumes, 1-10); *Prisoner of the Daleks*; *Judgement of the Judoon*; *The Slitheen Excursion*; *Autonomy*; *The Krillitane Storm*; *The Taking of Chelsea 426*; *The Sontaran Games*; *Short Trips – Indefinable Magic*; *Short Trips – Recollections*; *The Doctor Who Stories*; *The Doctor Who Storybook 2010*.

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Doctor Who Books – Non Fiction

From the following list of Doctor Who books, published in 2009, give your top three favourites:
Doctor Who The Official Annual 2010; *Companions and Allies*; *The Doctor Who Files*; *The Ultimate Monster Guide*; *The Visual Dictionary*; plus various other unlicenced books and autobiographies, including Anneke Wills' *Naked*; Mary Tamm's *First Generation*; John Barrowman's *I Am What I Am*; Barry Letts' *Who and Me* – and any others...!

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Doctor Who Audio Dramas (Big Finish)

From theis list of *Doctor Who* audio dramas, released by Big Finish in 2009, give your top three favourites:
Key 2 Time – The Judgment of Isskar; *Key 2 Time – The Destroyer of Delights*; *Key 2 Time – The Chaos Pool*; *The Magic Mousetrap*; *Enemy of the Daleks*; *The Angel of Scutari*; *The Company of Friends*; *Patient Zero*; *Paper Cuts*; *Blue Forgotten Planet*; *Castle of Fear*; *The Eternal Summer*; *Plague of the Daleks*; *Mission of the Viyrans*; *An Earthly Child*; *Orbis*; *Hothouse*; *The Beast of Orlok*; *Wirrn Dawn*; *The Scapegoat*; *The Cannibalists*; *The Eight Truths*; *World Wide Web*; *Death in Blackpool*; *The Nightmare Fair*; *Mission to Magnus*; *The Transit of Venus*; *The Prisoner's Dilemma*; *Resistance*; *The Magician's Oath*; *The Mahogany Murderers*; *The Stealers from Saiph*; *The Drowned World*; *The Glorious Revolution*; *The Prisoner of Peladon*; *The Pyralis Effect*; *Ringpullworld*.

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Doctor Who Audio releases (BBC Audio)

From this list of Doctor Who audios, released by BBC Audio in 2009, give your top three favourites:
The Abominable Snowmen; *The Cybermen*; *The Masque of Mandragora*; *The Dalek Invasion of Earth*; *The Happiness Patrol*; *Planet of the Spiders*; *The Mind Robber*; *The Doctor Trap*; *Shining Darkness*; *Ghosts of India*; *The Eyeless*; *Beautiful Chaos*; *The Story of Martha*; *Prisoner of the Daleks*; *The Mind of Evil*; *The Space Museum*; *The Ambassadors of Death*; *The Nemonite Invasion*; *The Rising Night*; *The Day of the Troll*; *Hornets' Nest – The Stuff of Nightmares*; *Hornets' Nest – The Dead Shoes*; *Hornets' Nest – The Circus of Doom*; *Hornets' Nest – A Sting in the Tale*; *Hornets' Nest – Hive of Horror*.

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Doctor Who DVD releases

A) FAVOURITE RELEASE OF 2009

From the following list of Doctor Who DVDs, released in 2009, give your top three favourites:
The E-Space Trilogy (*Full Circle*, *State of Decay*, *Warriors' Gate*); *The Rescue*/*The Romans*; *Attack of the Cybermen*; *Image of the Fendahl*; *The Deadly Assassin*; *Delta and the Bannermen*; *The War Games*; *The Black Guardian Trilogy* (*Mawdryn Undead*, *Terminus*, *Enlightenment*); *The Twin Dilemma*; *Dalek War* (*Frontier in Space*, *Planet of the Daleks*); *The Cybermen Collection* (*Rise of the Cybermen*/*The Age of Steel*, *Army of Ghosts*/*Doomsday*); *The Dalek Collection* (*Dalek*, *Bad Wolf*/*The Parting of the Ways*, *Daleks in Manhattan*/*Evolution of the Daleks*, *The Stolen Earth*/*Journey's End*); *The Next Doctor*; *Planet of the Dead*.

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B) FAVOURITE SPECIAL FEATURE

Choose your three favourite bonus features from any of the DVDs listed above:

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C) MOST WANTED DVD RELEASE

Which three currently unavailable stories would you most like to see released, in order of preference?

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Favourite DWM Issue

What were your favourite three issues of **DWM** from 2009? Choose from Issues 404-416, plus Special Editions 22 (*200 Golden Moments*) and 23 (*Sarah Jane Smith*).

1 2 3

Favourite DWM Cover

What were your favourite three **DWM** covers from 2009? Choose from the same issues as above.

1 2 3

Favourite DWM Comic Strips

Give a mark out of 10 to each of the following **DWM** comic strips.

THE STOCKBRIDGE CHILD (403-405) ☐
MORTAL BELOVED (406-407) ☐
THE AGE OF ICE (408-411) ☐
THE DEEP HEREAFTER (412) ☐
ONOMATOPOEIA (413) ☐
GHOSTS OF THE NORTHERN LINE (414-415) ☐

Favourite DWM Interview

From the following list of **DWM** interviews published in 2009, please list your three favourites:
Dervla Kirwan (404); **Frazer Hines** (404); **Matt Smith** (405); **Susie Liggat** (405); **Lizo Mzimba** (405); **David Tennant** (406); **Gareth Roberts** (406); **Colin Baker** (406); **Michelle Ryan** (407); **Sheridan Smith** (407); **Christopher H Bidmead** (407); **Daniel Kaluuya** (407); **Lisa Bowerman** (408); **Victoria Alcock** (408); **Euros Lyn** (409); **Anneke Wills** (409); **Karen Gillan** (410); **Julie Gardner** (410); **Chameleon Circuit** (410); **Tom Baker** (411-412); **Katy Manning** (411); **Nicola Bryant** (412); **Mary Tamm** (412); **Thomas Sangster** (413); **India Fisher** (414); **Nigel Havers** (414); **Lindsay Duncan** (415); **Mark Williams** (415); **David Tennant** (416); **John Simm** (416); **Bernard Cribbins** (416); **Nabil Shaban** (416).

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Favourite DWM Special Feature

From the following list of **DWM** special features published in 2009, please list your three favourites:
Winter Wonderland (*The Next Doctor*, 404); **Bane Trouble** (*SJA*, 404); **Doing it for the Kids** (Children in Need, 404); **How to Survive 2009 Without a New Series** (404); **Reality TV** (405); **Daleks: Invasion USA 1967AD** (406); **The Supreme Dalek** (John Scott Martin, 406); **Seven Tales from Dubai** (*Planet of the Dead*, 407); **Riders on the Storm** (*Planet of the Dead*, 408); **The Changing Man** (Regeneration, 409); **Money, Money, Money!** (410); **We Are Coming** (*Torchwood*, 410); **... But is it Art?** (411); **A Sting in the Tale** (*Hornets' Nest*, 412); **The Mighty 200!** (413-414); **Doctor on Call** (*SJA*, 414); **Into the Land of Dreams** (*Dreamland*, 414); **I Want to Be a DWM Reporter** (*The Waters of Mars*, 415); **Lost and Found!** (Audio stories, 415); **2009 Review** (416).

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Favourite DWM Regular Features

Please give the regular sections of **DWM** a score out of 10, with 10 meaning 'love it!' and 1 meaning 'hate it!'

Production Notes ☐
Gallifrey Guardian ☐
Episode Previews ☐
Public Image ☐
Beyond the TARDIS ☐
DVD/Audio/ Book Previews ☐
Galaxy Forum ☐
Out of the TARDIS ☐
The Time Team ☐
The Comic Strip ☐
You Are Not Alone ☐
The Fact of Fiction ☐
The Watcher's Guide ☐
The DWM Review ☐
Who On Earth Is... ☐

Your Details

Name:
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I've been a **DWM** reader since:

Send your completed forms to:
DWM Merchandise Survey, Doctor Who Magazine,
Brockbourne House, 77 Mount Ephraim, Tunbridge Wells,
Kent, TN4 8BS.

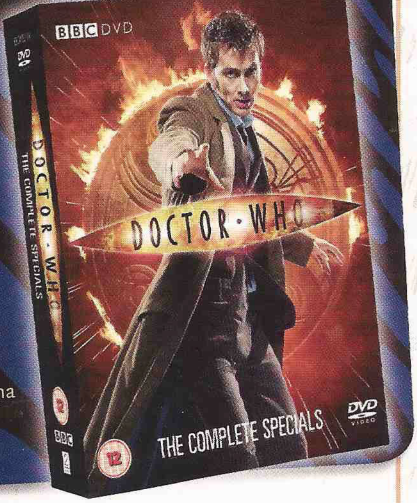
The closing date for all forms is **1 April 2010**.

THE WHEEL OF FORTUNE!

Lawks-a-lordy, take look at *this* luscious load of loveliness! We've the very lastest *Doctor Who* DVDs and CDs. And they *could* be yours – all yours…

WIN! The Complete Specials DVD!

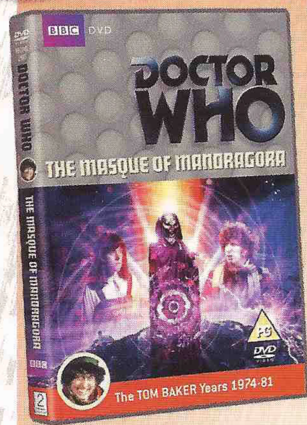
The final stories to star David Tennant as the Tenth Doctor – *The Next Doctor, Planet of the Dead, The Waters of Mars* and the two-part Christmas Special, *The End of Time* – are out from 11 January in a splendid new DVD box set from 2|entertain. We've **FIVE** copies, worth £39.99 each, to lucky readers who can answer this ominous question:



What mysterious warning did the Doctor receive in *Planet of the Dead*?
- a) "He will knock four times."
- b) "She will knock five times."
- c) "Beware of knockers, Dr Who!"

Just phone **09011 542 221** and leave us your details to enter, or post us your entry, putting this prescient prediction from Ood Sigma at the start of the **DWM** address: "YOUR SONG MUST END SOON!"

WIN! The Masque of Mandragora DVD!



The Masque of Mandragora, a four-part story from 1976 starring Tom Baker as the Fourth Doctor and Elisabeth Sladen as Sarah Jane Smith, is available on DVD for the first time on 8 February priced £19.99. The DVD is packed with exclusive extras and, thanks to those lovely people at 2|entertain, we have **FIVE** copies to give away. It could be yours simply by answering this correctly:

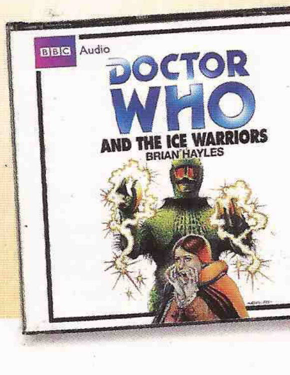
Where did location filming for *The Masque of Mandragora* take place?
- a) Portmeirion
- b) Port Talbot
- c) Portandlemon

To enter call **09011 542 222**, or post your entry, putting this flippant observation at the start of the **DWM** address: "ALL IT REQUIRES IS A COLOURFUL IMAGINATION AND A GLIB TONGUE!"

WIN! The Ice Warriors CD!

The Second Doctor adventure *Doctor Who and the Ice Warriors* is now available as an audiobook, priced £12.99. Frazer Hines, who played Jamie in the TV original in 1967, reads Brian Hayles' complete and unabridged novelisation, first published by Target in 1976. Thanks to BBC Audio, we've **FIVE** copies for readers who can locate the right answer this:

In *Doctor Who and the Ice Warriors*, where are the Martians discovered?
- a) Picked in time
- b) Frozen in the ice
- c) Hiding behind the sofa



To enter call **09011 542 223**, or post your entry, putting these outraged words at the start of the **DWM** address: "I THINK IT'S DISGUSTING, WEARING THAT KIND OF THING!"

WIN! Doctor Who at the BBC: A Legend Reborn CD!

Doctor Who at the BBC: A Legend Reborn is a special anthology of clips and interviews, presented by Elisabeth Sladen, which explores the recent history of the series, from its return to TV in 2005 right up to the announcement of the Eleventh Doctor in 2009. The CD is released on 21 January priced £13.96, and thanks to BBC Audio we have **FIVE** copies to give away. Answer this very British question correctly and one of them could be yours!

BBC
DOCTOR WHO
…AT THE BBC
A Legend Reborn

What do the letters 'BBC' stand for?
- a) British Banger Corporation
- b) British Broadcasting Corporation
- c) British Bulldog Competition

09011 542 224 is the number to call to enter, or post your entry, remembering to put these words at the start of the **DWM** address: "BBC HEAVEN!"

WIN! A Thousand Tiny Wings CD!

A Thousand Tiny Wings is the latest audio story to star Sylvester McCoy as the Seventh Doctor, and begins a trilogy of adventures featuring Tracey Childs as Nazi scientist Elizabeth Klein. It's out this month from Big Finish priced £14.99 on CD and £12.99 to download, but **FIVE** lucky readers will be able to bag a copy of the CD for cost at all, by answering this correctly:

DOCTOR WHO
A THOUSAND TINY WINGS
FULL CAST AUDIO DRAMA

Who did Tracey Childs play in the 2008 TV story *The Fires of Pompeii*?
- a) Metella
- b) Nutella
- c) Cinderella

Simply call **09011 542 225** to enter, or enter by post to placing these elementary words at the front of the **DWM** address: "IT'S CHILDS' PLAY!"

WIN! The Last Voyage CD!

The Last Voyage is a brand new audio adventure written by Dan Abnett and featuring the Tenth Doctor. The story is read by David Tennant himself and is available on CD for £9.99 or to download. To be in with a chance of grabbing one of **FIVE** copies BBC Audio has kindly given us, let us know the right answer this, the ultimate Tenth Doctor poser:

What was the Tenth Doctor's last TV adventure called?
- a) *The End of Crime*
- b) *The End of Time*
- c) *The End of Tim*

BBC Audio
DOCTOR WHO
READ BY David Tennant
The Last Voyage
An exclusive audio adventure written by Dan Abnett

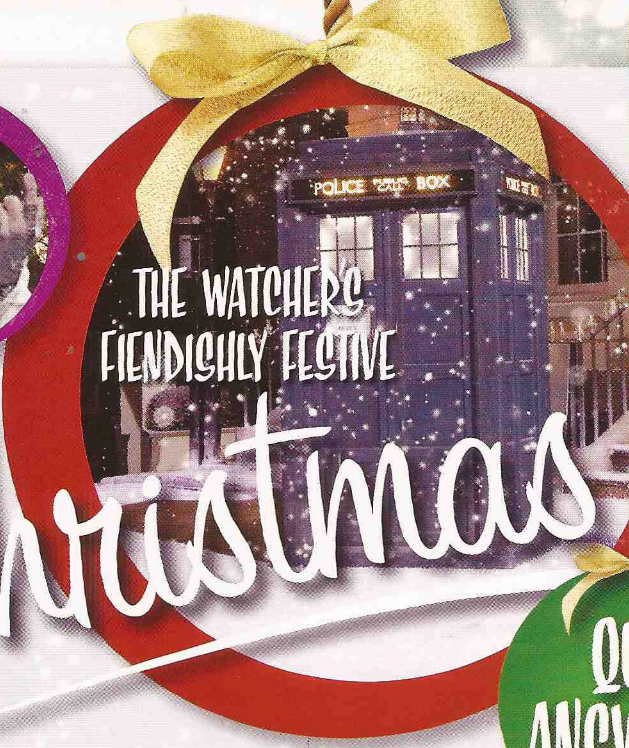
Call **09011 542 226** to enter, or enter by post to placing these heartbreaking words at the front of the **DWM** address: "I DON'T WANT TO GO!"

HOW TO ENTER…

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 January and close at midnight on Wednesday 3 February 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to Doctor Who Magazine 417, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 3 February 2010.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.



THE WATCHER'S FIENDISHLY FESTIVE Christmas QUIZ ANSWERS!

CONNECTIONS

1 They're the only *Doctor Who* stories whose original transmission crosses from one year into the next: 1963-64, 1965-66, 1966-67, 1967-68, 1968-69, 1972-73, 1973-74, 1974-75, 1978-79, 1979-80, 1988-89, 2009-10.

2 The actors who play them (Peter Purves, Anneke Wills, Frazer Hines, Nicholas Courtney, Jon Pertwee, Tom Baker, Mary Tamm, Billie Piper and John Barrowman) have all published autobiographies.

3 They've all ridden horses in *Doctor Who* (in, variously, *The Crusade*, *The Gunfighters*, *The War Games*, *The Masque of Mandragora*, *Survival*, *The Girl in the Fireplace* and *The Androids of Tara*.)

4 They're the only companions who are referred to in the story *before* they make their first appearance (*Planet of the Spiders* and *The Invasion of Time* respectively).

5 They're the only companions whose grandparents we meet on screen (Susan's grandfather is of course the Doctor himself, while we encounter Tegan's grandfather in *The Awakening*, Ace's grandmother in *The Curse of Fenric*, and Donna's gramps Wilf on a regular basis from *Voyage of the Damned* until *The End of Time*. In *Rise of the Cybermen* we meet Ricky's, not Mickey's, grandmother, and what appears to be Rose's grandfather in *Army of Ghosts* turns out to be Paul Kasey in a Cyberman suit, up to no good as usual).

FAMOUS LAST WORDS

6 Ross in *The Poison Sky*.
7 The Bus Driver in *Planet of the Dead*.
8 The Doorman in *Human Nature*.
9 Captain Reynolds in *Tooth and Claw*.
10 Lynley in *The Shakespeare Code*.

FAMOUS FIRST WORDS

11 *Planet of the Dead*.
12 *Gridlock*.
13 *The Girl in the Fireplace*.
14 *The Stolen Earth*.
15 *The Doctor's Daughter*.

FAMOUS FIRST WORDS II

16 Martha Jones (*Smith and Jones*)
17 Liz Shaw (*Spearhead from Space*)
18 Harry Sullivan (*Robot*)
19 Steven Taylor (*The Chase*)
20 Rose Tyler (*Rose*)

POPULAR CULTURE

21 (a) Roger Curbishley in *The Unicorn and the Wasp* ("I wandered lonely as the proverbial cloud!"); **(b)** Dee Dee Blasco in *Midnight* ("We must not look at goblin men..."); **(c)** The Wire in *The Idiot's Lantern* ("Goodnight children everywhere" was the catchphrase of legendary children's radio broadcaster Derek 'Uncle Mac' McCulloch); **(d)** The Doctor in *The Doctor's Daughter* ("Peace in our time", which is revised to "Wealth in our time" by Stevens in *The Green Death*).

22 (a) *Aliens of London* (we hear *Starman* in the background on the Powell Estate); **(b)** *Survival* (a Serious Moonlight Tour T-shirt is sported by Derek, one of the abductees on the Cheetah Planet).

23 (a) *The Time Monster* (yes, really: Elton John appears on a poster in Stuart Hyde's groovy quarters), and *Love & Monsters* (in which there's a clip of the singer performing *Daniel*); **(b)** *Planet of Fire* (in which doubt is cast on the efficacy of Peri's eyesight when she makes the frankly insupportable claim that a classical statuette "looks like Elton John"), and *The Christmas Invasion* (in which the Doctor launches into the lyrics of *Circle of Life*).

24 *Inferno* (in which Greg Sutton's underwhelmed reaction to the TARDIS console provokes the Doctor to respond, "What did you expect, some kind of space rocket with Batman at the controls?"), *The Time Monster* (it's groovy Stuart Hyde again, who congratulates Ruth Ingram's decision to order some sandwiches with a boy-wondrous "Good thinking, Batman!"), and *The Talons of Weng-Chiang* (in which the contents of the Doctor's pockets include a toy Batmobile of the kind that many young viewers, this one included, owned themselves).

25 (a) Sylvester McCoy; **(b)** David Tennant; **(c)** Paul McGann; **(d)** Tom Baker; **(e)** Matt Smith.

HEALTH AND SAFETY

26 *The Dalek Invasion of Earth* (on a poster in the opening scene).
27 *Smith and Jones* (on a poster on the wall of the Royal Hope Hospital).
28 *The Mutants* (at the Transfer Cubicles on Skybase One).
29 *The Hand of Fear* (in the decontamination room at the Nunton Complex).
30 *Invasion of the Dinosaurs* (on an anti-smoking poster in the London Underground. Special thanks to Gareth Roberts for contributing that last one, which must surely rank as the most obscure question in this quiz, or indeed in any quiz ever devised since life first hauled itself from the primordial slime).

QUOTES OF THE YEAR

31 Elisabeth Sladen shares a guilty secret (**DWM** 404).
32 The charmingly modest Matt Smith in his first **DWM** interview (**DWM** 405).
33 The charmingly modest Colin Baker succumbs to temptation (**DWM** 406).
34 The charmingly modest Nicola Bryant echoes the thoughts of many a teenage boy over the last couple of decades (**DWM** 412).
35 Bernard Cribbins offers a fundamental insight into the perils of sitting on the floor of the TARDIS control room (**DWM** 409).
36 David Tennant celebrates the multifarious uses to which 2009's Comic Relief red noses can be put (**DWM** 406).
37 Mary Tamm in "Eeh by 'eck, where's Key t' Time?" shocker (**DWM** 412).
38 Samantha Bond on the manifold challenges of playing Mrs Wormwood (**DWM** 404).
39 Christopher Hamilton Bidmead caught in a characteristic moment of self-effacement midway through the year's most talked-about interview (**DWM** 407).
40 Who else but the incomparable Tom Baker? (**DWM** 412).

ANAGRAMS

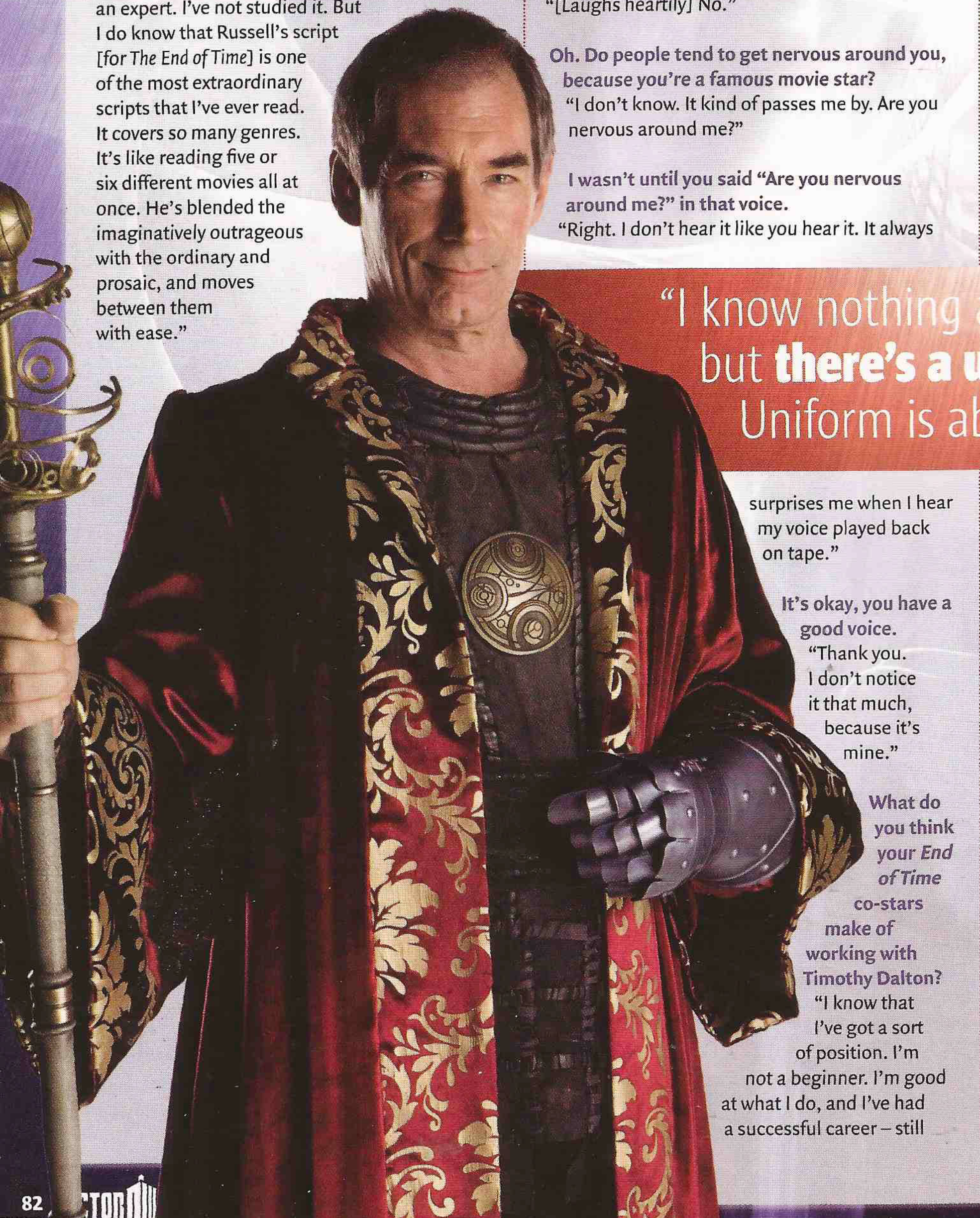
41 *Aliens of London/World War Three*.
42 *The Space Pirates*.
43 *Warriors of the Deep*.
44 *Attack of the Cybermen*.
45 *The Dalek Invasion of Earth*.
46 *Colony in Space*.
47 *The Empty Child/The Doctor Dances*.
48 *The Lazarus Experiment*.
49 *The Empty Child/The Doctor Dances* (yes, again!).
50 *The Unicorn and the Wasp*.
51 *Utopia/The Sound of Drums/Last of the Time Lords*.

"I get bemused and a little uncomfortable talking about this sort of thing." **DWM** enters the Trailer of Rassilon...

Timothy Dalton

Hello, Timothy. Have you watched much *Doctor Who* before?
"Not that much. I'd seen it as a kid, but I've certainly not followed it as a fan. The last one I saw, I saw on BBC America, and I thought everything about it was fantastic. It's really well done. David [Tennant] explodes into the part. He's incredible. Such energy. What they usually do with franchises like this is screw it up. They try to identify what makes the series work, and then exaggerate it to the point where it doesn't work at all anymore. It's a wonder that *Doctor Who* hasn't become a caricature of itself... although it did, didn't it? It had a hugely long life, but then appeared to wind down in the 80s. If it hadn't been for Russell Davies and the drama people at BBC Wales, who wanted to rejuvenate and reinvigorate it, then there wouldn't be a whole new world of fans coming up. It's amazing how many people love it. Doctors, lawyers, grown adults... I take it you're a fan?"

Is it that obvious?
"[Laughing] Then you're better equipped to know what makes *Doctor Who* work than I am. I'm not an expert. I've not studied it. But I do know that Russell's script [for *The End of Time*] is one of the most extraordinary scripts that I've ever read. It covers so many genres. It's like reading five or six different movies all at once. He's blended the imaginatively outrageous with the ordinary and prosaic, and moves between them with ease."



How do you know where to pitch your performance, then?
"I haven't a clue."

Now, that's a bit worrying.
"Why? You'll find out. You'll judge the performance. You'll say, 'He's overdone it,' or 'He's underdone it,' or 'He's missed it entirely.' But you're right, it's got to be pitched a certain way. I guess it's one of those things that you have to sense and feel. Do *EastEnders* or *Coronation Street* accurately reflect the lives of the people who watch them? Not a cat in hell's chance. But they capture the essence of those lives, and heighten them. Look, you're the expert. You tell me about *Doctor Who*. I should have talked to you before I started shooting."

That would have been amazing. Do you think we could be friends?
"[Laughs heartily] No."

Oh. Do people tend to get nervous around you, because you're a famous movie star?
"I don't know. It kind of passes me by. Are you nervous around me?"

I wasn't until you said "Are you nervous around me?" in that voice.
"Right. I don't hear it like you hear it. It always surprises me when I hear my voice played back on tape."

It's okay, you have a good voice.
"Thank you. I don't notice it that much, because it's mine."

What do you think your *End of Time* co-stars make of working with Timothy Dalton?
"I know that I've got a sort of position. I'm not a beginner. I'm good at what I do, and I've had a successful career – still have, I hope – but there's something implicit in the word 'star' that makes people think they're above other people. I get bemused and a little uncomfortable talking about this sort of thing. Actors work together. We're a community. We have to be open with each other, and trust each other, and that rather breaks through the sense of elitism or stardom. This is a British TV series, and I've done a lot of major motion pictures... but you've had lots of wonderful people on this show. I mean, Julie [Gardner, executive producer] seemed pleased to see me, because she should be pleased, but what I have to do is make sure that the work I do merits her pleasure at me being in this company. It's no good her being pleased, and then I make a mess of it."

In many ways, you're a bit of a sex symbol...
"When was I ever a sex symbol?"

Er. James Bond?
"I don't know about that. James Bond is some kind of big deal, I suppose."

I'm sensing that you're fed up of talking about Bond.
"It's been hugely valuable to me, but at the end of the day it's a couple of jobs in a career full of jobs, all of which I've loved, some of which I've done better than others. Bond was 20 years ago. To me, that's history. It's not the current thing. [A knock on his trailer door] Hello? Don't worry about the door. I broke it. [It's James, the Second AD, calling Timothy for a make-up check] I don't know that we need a make-up check just now. Let's do it on set. [Exit James] Where were we?"

I was just going to ask you about your Time Lord cape. It's very nice.
"Yes. It's a great costume. Russell gave a stage direction about when the cape – the gown or whatever you call it – is opened, revealing a battered flak-jacket: the script says, 'This man is a warrior.' I know nothing about the Time Lords, but there's a uniform, isn't there? With the big collars? Uniform is about losing individuality. The robes were always done up, but the minute you open them, showing what's underneath, you're revealing something of the personal life, the kind of person that this Lord President is. Now, I'm not wearing a flak-jacket as such, but it is redolent of... I mean, it's got texture, and feeling, and a history to it. Yeah. He's a soldier." DWM

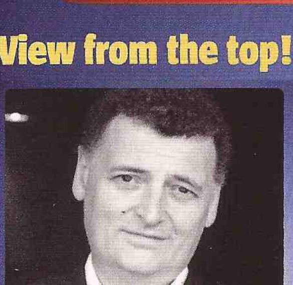
Timothy Dalton was talking to Benjamin Cook.

> "I know nothing about **the Time Lords**, but **there's a uniform**, isn't there? Uniform is about **losing individuality**..."

Next Time...

Coming in DWM 418...

View from the top!

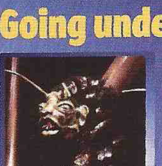


In the second part of our exclusive interview with Steven Moffat, the new showrunner reveals more about the auditions for the new TARDIS team; choosing the Eleventh Doctor's costume; the art of the last-minute rewrite; and why we should be really, *really* excited about the new series of *Doctor Who*!

Dedicated follower of fashion!

She created outfits for Doctors, companions and more monsters than you'd believe! After four years working on *Doctor Who*, costume designer Louise Page talks candidly to **DWM** about creating aliens, dressing David Tennant, and putting pop princess Kylie Minogue in a waitress outfit!

Going underground!



The TARDIS travels further into the future than ever before and discovers a horrifying secret beneath the surface of an alien world... Join *The Fact of Fiction* as it guides you through the 1984 Fifth Doctor story *Frontios*, and uncovers a wealth of fascinating and previously unknown information!

Simply Red!

All hell is about to break loose now that Majenta Pryce's terrifying past has finally caught up with her! Find out what happens next in the third instalment of the Tenth Doctor's extraordinary final comic strip adventure, *The Crimson Hand*, by Daniel McDaid and Martin Geraghty.

Plus!

All the very latest official exclusive news on the new series, previews and reviews of all the upcoming DVD and audio releases, stacks of *Doctor Who* goodies to be won in our prize-winning competitions, and plenty more besides!

It's cold outside... so stay in the warm with DWM 418!

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